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THE FINE ART CIRCULAR

AND

PRINT COLLECTOR'S MANUAL.

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ETCHINGS AND ENGRAVINGS

BY

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The Fine Art Circular and Print Collector's Manual.

COMPRISING A

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*** *The numbers between parentheses refer to "Bartsch, le Peintre-graveur," unless otherwise expressed.*

J. S. AGAR.

1 The Marriage of Saint Catharine, from a picture by Parmegiano in the collection of W. Morland; 4*to, choice artists' proof before all letters*, 10s. 6d.

AGOSTINO VENEZIANO.—*See* MARC ANTONIO.

HENRY ALDEGRAVER, born at Soest, in Westphalia, 1502.

2 Adam and Eve hiding from the presence of the Lord (4), *fine*, 7s. 6d.

3 Lot and his daughters (17), 5s.

4 The History of Susannah, set of 4 plates (30-33), *very fine and scarce*, £1 1s.

5 Judith with the head of Holofernes (34), 5s.

6 Dalila cutting off Sampson's locks (36); *a small circular print, fine*, 5s.

7 The Annunciation to the Virgin (38), 4s.

8 The Parable of the good Samaritan (40-43); set of 4 plates, *brilliant impressions and extremely scarce*, £1 11s. 6d.

9 Death of the bad rich man (46), 4s.

10 The Virgin with the infant Saviour in her arms, standing upon a crescent (50), *slightly injured*, 3s. 6d.

11 The Virgin and infant Saviour seated on a grassy bank (52), 5s.

12 The four Evangelists seated in the clouds (57-60), engraved in 1539 *from designs by G. Pencz*, fine, 21s.

13 Tarquin and Lucrece (63), engraved in 1539 *after Pencz, very fine and scarce*, £1 1s.

14 Rhea Sylvia and the exposure of Romulus and Remus (66), *scarce*, 7s. 6d.

15 Mutius Scævola before Porsenna (69), *fine and scarce*, 10s. 6d.

16 Hercules strangling the Nemæan lion (84), *fine*, 5s.

17 Hercules attacking Cerberus (87), fine, 5s.

18 Pyramus and Thisbe (102), *extremely fine*, 12s.

19 Different allegorical figures, set of 14 plates (103-116), *separate prints*, fine impressions, 3s. each, viz. Concord (103), Peace (104), Diligence, (105), Fortune (106), Riches (107), Idleness (108), Luxury (109), Lasciviousness (110), Envy (111), Anger (112), Patience (114), Joy (115), The victorious Saviour (116).

20 The Virtues and their opposite Vices (117–130), represented by female figures: the Virtues full-length on foot; the Vices, mounted on different animals, each bearing a banner, &c. *The set of* 14 *plates, complete*, SCARCE, £2 5s.

21 The virtues and their opposite vices, *separate prints*, 2s. each, viz. Humility (117), Maternal love (118), Patience (119), Chastity (120), Temperance (121), Diligence (123), Envy (125), Idleness (130).

22 "Les danseurs de Noce," 1538; *single plates from this set*, viz. (161) 2s., (167) 5s., (168) 5s., (169) 7s. 6d.

23 The flagbearer, 1540 (177), *fine*, 5s.

24 Portrait of William duc de Juliers, 1540 (181) *third state*, £1 11s. 6d.

25 Portrait of John of Leyden, King of the Anabaptists (182), *a magnificent impression, in perfect condition and extremely rare*, £6 6s.

26 Portrait of Bernard Knipperdolling, chief of the Anabaptists at Munster (183), *rare*, £2 2s.

27 —— Ditto, *superb impression and in beautiful condition*, £5 5s.

28 Portrait of Martin Luther, 1540 (184) *very fine impression*, rare, £2 2s.

29 Portrait of Albert von der Helle, 1538 (186) *superb impression and in fine state*, £2 2s.

30 Portrait of Henry Aldegraver, at the age of 28 (188), *fine and scarce*, 35s.

31 A chimerical figure of a satyr with two sprigs of Ornamental foliage (194), fine, 5s.

32 A naked infant, holding a double scroll of leafy ornament (197), 3s.

33 —— Ditto, *very fine*, 5s.

34 Two syrens with scrolls of ornament (199), 2s.

35 "Rinceau d'ornemens," a female centaur bearing a horn terminating in a fine piece of ornamental foliage (202), *scarce*, 9s.

36 Dance of naked infants (205), *copy*, fine and scarce, 5s.

37 The Roman alphabet (206), fine, 7s. 6d.

38 —— Ditto, "avec temoin du cuivre," *very fine*, 10s. 6d.

39 A cupid supporting a sprig of ornaments, &c. (211), 2s.

40 A vase of ornaments supported by two female chimerical figures (223), 3s. 6d.

41 Vase and ornaments supported by a Syren (224), 3s.

42 Two infants supporting a vase with ornamental scrolls (230), 3s. 6d.

43 Three winged cupids supporting a bear on a round tablet (231), 2s. 6d.

44 A double scroll of fine ornament springing from the bust of an armed warrior (232), *fine*, 9s.

45 A sprig of ornamental foliage with masks and fishes (236), 4s.

46 A panel of leafy scroll ornament (238), 2s. 6d.

47 Vignette of ornaments supported by two winged sphinxes (240), 2s. 6d.

48 An ornamental scroll, supported by a satyr and a chimerical fish (242), 3s. 6d.

49 An infant seated with branches of foliage (244), 2s. 6d.

50 A small sprig of ornament (245), 2s. 6d.

51 Design for an etui, in the upper portion of which are represented two lovers (247), 7s. 6d.

52 Children with a Roman alphabet (250) 2s.

53 Design for the ornaments of an etui (254), *fine*, 5s.

54 Two infants, with a very fine piece of ornamental foliage (256), *fine*, 8s.

55 Three designs for clasps (258), 3s.

56 Design for the case of a poignard (259), 9s.

57 Panel of scroll and leafy ornaments supported by chimerical figures of a man and a woman (260), *very fine*, 7s. 6d.

58 A double scroll of ornament, commencing with chimerical figures of a man and a woman, &c. (261), 5s.

59 Group of naked children fighting with bears (262), 3s.

60 Design for a jewelled and chased clasp for a waistband (263), 4s.

61 —— ditto, *very fine*, 6s.

62 Design for the end of a sabre sheath (264), 6s.

63 Design for two spoons with ornamental handles (268), 5s.

64 Design for a poignard case (270), *fine and scarce*, 15s.

65 Panel of ornament in the grotesque style, with a mask in the centre (272), *very fine*, 5s.

66 —— Ditto, surmounted by a Satyr and goats' heads (273), *very fine*, 5s.

67 —— Ditto, surmounted by two termini (274), *very fine*, 5s.

68 —— Ditto, supported by a female Satyr (275), *fine*, 3s. 6d.

69 Panel of ornaments supported by a lion's head, &c. (279), 2s. 6d.

70 —— Ditto, a mask surrounded by two children and four sphynxes (281), 3s. 6d.

71 —— Ditto, with a trophy of arms, &c. (282), 3s. 6d.

72 —— Ditto ditto *very fine*, 5s.

73 A fine piece of scroll ornament springing from two dolphins' heads, &c. (283) *fine*, 7s. 6d.

74 A panel of scroll ornaments springing from a vase at the bottom (285), *fine*, 7s. 6d.

75 A vase surmounted by ornamental foliage and supported by two chimerical figures (287), 4s.

76 A panel of leafy scroll ornament (289), 2s. 6d.

J. A. ALLAIS.

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78 Landscapes, various, Nos. 27 to 31, 35 and 36, 1s. 6d. each.

ALBERT ALTDORFER.

79 Judith bearing the head of Holofernes on the point of a sword (1), *very fine*, 5s.

80 Sampson sleeping in the lap of Dalila (3), *fine*, 5s.

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83 Jesus Christ, with the Virgin (9), 2s. 6d.

84 The Virgin and Infant Saviour standing on a crescent (11), 2s. 6d.

85 The Virgin with the infant Saviour giving his benediction (12), *very fine and scarce*, 15s.

86 The Virgin and Child, with St. Anne (14), 5s.

87 St. George killing the dragon (20), *fine, with margin*, 5s.

88 St. Jerome in a cavern, reading a book placed upon an altar (21), *damaged*, 3s. 6d.

89 St. Jerome, with the Lion (22), 5s.

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91 Interior of the court of a nunnery (24), fine, 5s.

92 Hercules carrying the two columns (27), *very fine, with margin*, 5s.

93 Mercury leaping into the sea (29), *very fine*, 5s.

94 Neptune riding on a marine serpent (30), *very fine*, 5s.

95 Neptune carrying off a Nymph (31), *fine*, 9s.

96 Venus with two cupids (32), *very fine*, 7s. 6d.

97 Venus entering into the bath, copy from Marc Antonio (33), *fine and scarce*, 7s. 6d.

98 Judgment of Paris (36), *fine*, 5s.

99 Mutius Scævola placing his hand in the fire (40), *fine*, 5s.

100 Dido killing herself (42), *fine*, 5s.

101 The punishment of the woman who insulted Virgil (43), *very fine*, 7s. 6d.

102 Thisbe lamenting the death of Pyramus (44), *very fine*, 5s.

103 A man armed from head to foot, standing before an altar, holding a silver flagon in one hand, and in the other a loaf of bread (50), fine, 6s.

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106 Design for a vase and cover, supported by three winged figures (78), 10s. 6d.

107 Design for a vase and cover (79), *cut*, 5s.

108 Design for a goblet and cover (82), *cut*, 5s.

109 Design for a goblet and cover (84), 5s.

110 Design for a goblet and cover (86), fine, 10s. 6d.

111 Design for a goblet and cover, surmounted by the infant Hercules strangling the serpents (87), *fine*, 10s. 6d.

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120 —— Ditto, *very fine*, 9s.

121 An altar with niches, in which are the Virgin and child, St. Christopher, St. George, &c. (50), 9s.

122 St. Christopher (53), fine, 3s.

123 St. Christopher taking the infant Jesus on his shoulders (54), 2s.

124 St. George combating the dragon (55), fine, 7s. 6d.

125 St. Jerome in a cavern (57), 3s. 6d.

126 St. Jerome in the wilderness (58), 2s. 6d.

127 A grand baptismal font in a church, round which are angels and a pilgrim (59), *fine*, 5s.

128 Judgment of Paris (60), 3s. *very fine*, 7s. 6d.

129 Thisbe lamenting over the dead body of Pyramus (61), 2s. 6d.

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130 Portrait of Hans Sachs, a famous poet of Saxony, 1576 (19), *folio, very fine and scarce, with large margin*, £2 2s.

131 The History of Adam and Eve from their creation to the fall (15), *woodcut*, 4to, 5s.

FAUSTINO ANDERLONI.

132 The Virgin and infant Christ with St. John (*from the celebrated picture by Raffaelle*); *most splendid proof before letters, the initials of the artist only etched in, and before the inscription on the label held by St. John was finished;* with large margin and in perfect condition, £12 12s.

133 The assumption of the Virgin; "Surge, propera amica mea, . . . et veni . . . Sponsa mea; Veni. . . . Coronaberis." Canticles, chap. 2 and 3. BRILLIANT PROOF, sheet, £5 5s. *Guido Reni.*

134 The Virgin and Infant Saviour, "Dilectus inter filios," *the picture in the Royal Gallery of Naples*, fine, 15s. *Raffaelle.*

135 Holy Family; the Infant St. John presenting a Scroll to the Virgin, who is seated with the Infant Saviour at the base of a column; St. Joseph standing behind, reading; *from a picture belonging to Sig. Vittore Zanetti*, BRILLIANT PROOF BEFORE LETTERS, £1 11s. 6d. *N. Poussin.*

136 Judgment of Solomon; *from a picture by Raffaelle in the Vatican;* very fine, £3 3s.

137 Portrait of Andrea Doria, the celebrated Venetian admiral, 4to, *brilliant proof before letters*, 15s.

138 Head of Christ, *from the Transfiguration*, 4to, fine, 10s. 6d. *Raffaelle.*

PIETRO ANDERLONI.

139 Our Saviour bearing his Cross, *proof*, 4to, 9s. *Calistus Landensis.*

140 Portrait of Peter the Great; *beautiful engraver's proof before any letters, with full margin*, 4to, £1 5s.

141 The Woman taken in Adultery, *from a picture in the possession of the Countess Pino;* VERY FINE IMPRESSION, £2 12s. 6d. *Titian.*

142 Moses chastising the Shepherds who had insulted the Daughters of Jethro; companion print to the preceding; *from a picture in the gallery of the Countess of Pino*, fine, 25s. *N. Poussin.*

143 —— Ditto, *brilliant proof with a single line of inscription*, and with large margin, £4 4s.

ZOAN ANDREA.

144 The entombment of Jesus Christ, *copy from No.* 3 *of the works of Andrea Mantegna* (3), scarce, 16s.

145 —— Ditto; *extremely fine and rare*, £8 8s.

146 The Seven Cupids with two Goats (14), *a beautiful print and of the utmost rarity*, £5 5s.

147 The dance of four women lightly clothed *after the antique* (18), *scarce*, 25s.

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149 An extremely fine and curious series of ornamental designs by this early Venetian artist (21-32), consisting of arabesques, trophies, vases, &c. supported by cupids, animals, griffins, and other figures; 12 plates complete, *from the Duke of Buckingham's collection*; of the greatest rarity, £12 12s.

ANDRE ANDREANI.

150 The Virgin seated on a throne, surrounded by Saints, and holding the Infant Saviour, who is adored by a person kneeling in front (25), *a chiaroscura engraving on wood*, 15s. *Parmesan.*

W. ANGUS.

151 Tobit and the angel, *from the Marquis of Westminster's picture*, sheet, 5s. *Elsheimer.*

P. AQUILA.

152 The dead body of Christ wept over by the virgin, a monk, &c. fol. *scarce*, 7s. 6d. *An. Caracci.*

JAMES M'ARDELL.

153 Portraits of Lord John and Lord Bernard Stuart, sons of Esme Duke of Lenox, *from a picture by Vandyck;* full-lengths; fol. mez. *very fine*, 15s.

154 Portraits of George Villiers Duke of Buckingham, when young, with his brother Lord Francis Villiers, *after Vandyck;* full-lengths; fol. mez. *very fine*, 15s.

155 The mathematician; *from a picture by Rembrandt;* half-sheet mez. 10s. 6d.

156 —— Ditto, *brilliant proof before all letters*, 16s.

157 The tribute money, sheet, *scarce*, 7s. 6d. *Rembrandt.*

158 Tobias and the angel, *from a picture formerly in the possession of Sir J. Reynolds*, half-sheet, 6s. *Rembrandt.*

159 —— Ditto, *a very choice proof before all letters*, rare, 15s.

160 St. Jerome on his knees, with angels in the air, *from a painting by Pietro da Cortona*, fol. mez. very fine, 9s.

161 Interior of a blacksmith's forge; fol. mez. *fine and scarce*, 7s. 6d. *Brauwer.*

162 "Lisabetta" *vide Boccacio N.* 5, fol. mez. 3s. *Fuerino.*

CLAUDIO ARTARIA.

163 "Il Redentore" *from a picture by Carlo Dolce*, (dedicated to Maria Cosway), 4to, 5s.

PUBLICATIONS OF THE ARUNDEL SOCIETY.

164 St. Stephen before the Council, fol. 8s. *Fra Angelico da Fiesoli.*

165 St. Bonaventure, fol. 9s. *Ibid.*

166 St. Thomas, fol. 7s. 6d. *Ibid.*

167 St. Lawrence before the Emperor Decius, half-sheet, 10s. 6d. *Ibid.*

168 St. Matthew, fol. 9s. *Ibid.*

169 St. Lawrence distributing alms, half-sheet, 10s. 6d. *Ibid.*

170 The Pieta, in the Arena chapel at Padua, fol. 10s. 6d. *Giotto.*

A DE ST. AUBIN.

171 Venus Anadyomene; *after Titian;* 4to, *fine proof*, 5s.

172 Vertumnus and Pomona; folio, *most brilliant impression, and with large margin*, scarce, 10s. 6d. *F. Boucher.*

173 "Comptez sur mes sermens—Au moins soyez discret," the pair, folio, *scarce*, 9s.

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174 The Battles of Alexander the Great, from paintings by Le Brun, engraved on several sheets, forming, when joined, four long prints.—The magnanimity of Alexander at the Tent of Darius: engraved by Edelinck on two sheets: together, five plates, *rare*, £5 5s.

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the printer (Goyton) etched in dots on the lower margin of the plates, £10 10s.

*** Impressions in such magnificent condition and so brilliant are but rarely met with.

176 Time discovering Truth, FIRST STATE before the drapery on the figure of Truth; sheet, *very scarce*, £1 11s. 6d. *N. Poussin.*

177 The Death of Ananias, from a cartoon of Raphael, *differing in some respects from that at Hampton Court*, sheet, fine, and scarce, 15s.

178 The descent of the Holy Spirit (Acts, chap. 2), *from a picture painted by Le Brun for the Seminary of St. Sulpice at Paris;* sheet, fine, 8s.

179 Athalia seized by the Guards; vide Book of kings; sheet, 8s.

180 —— Ditto; *brilliant impression, and in fine condition*, 15s. *A. Coypel.*

181 Moses punishing the Shepherds who had insulted the Daughter of Jethro, fine, 10s. 6d. *Le Brun.*

182 Martyrdom of St. Lawrence; sheet, 7s. 6d. *Le Sueur*

183 Martyrdom of St. Sebastian, folio, 5s. *Annibale Carracci.*

BENEDICT AUDRAN.

184 St. Jerome in the wilderness delivered from the Devil by an angel; half sheet, 6s. *Dominichino.*

185 Alexander the Great and his physician Philip; *from a picture by Le Sueur*, very fine impression, scarce, 12s.

*** Morceau très distingué. Joubert.

186 Moses lifting up the Brazen Serpent in the Wilderness (Numbers, chap. 21); sheet, fine, 15s. *Le Brun.*

JOHN AUDRAN.

187 Esther fainting before Ahasuerus, sheet, 12s. *Coypel.*

188 The Miraculous Draught of Fishes, *large sheet*, fine and scarce, 15s. *J. Jouvenet.*

189 Christ's agony in the garden, sheet, 10s. 6d. *Dominichino.*

190 St. Mary Magdalen in the Dessert, *from the celebrated picture by Guido*, large folio, fine and scarce, £2 2s.

191 The battles of Alexander the Great, *from the celebrated pictures by Le Brun*, set of six plates, complete, the small set, scarce and extremely fine, £2 12s 6d.

192 Alexander at the tent of Darius; the small plate, fine, 7s. 6d. *C. le Brun.*

193 L'alliance de Bacchus et de l'amour, half sheet, 7s. 6d. *Coypel*

194 Louis XV. Roy de France et de Navarre, at the period of his coronation, full length in a richly embroidered suit, folio, *very fine and with large margin*, 12s. *Gobert.*

PETER AVELINE.

195 L'Enseigne (the interior of a picture dealer's shop), *from a fine picture by Watteau*, large sheet, brilliant impression, and very scarce, £1 15s.

196 The death of Seneca, *from a picture in the Dresden Gallery*, large folio, 7s. 6d. *Luca Giordano.*

PETER VAN AVONDT.

197 A group of two naked boys, one of whom is winged, seated on the clouds; *an undescribed etching*, fine and scarce, 15s.

JOHN JAMES AVRIL.

198 Venus and Mars (Mars au retour de la guerre); sheet, 7s. 6d. *Rubens.*

CAPTAIN WILLIAM BAILLIE.

199 The judgment of Daniel, *from a picture in the Bute collection*; sheet, fine, 5s. *Eckhout.*

200 The Goldweigher, *copy from the well known etching by Rembrandt*, 4to, 5s.

201 Interior, with a woman sleeping, men smoking, &c.; effect of candle light, folio, mez. proof, 6s. *G. Duow.*

PETER VAN BAILLIU.

202 Reconciliation of Jacob and Esau; half sheet, 7s. 6d. *Rubens.*

203 Christ's agony in the garden of Olives; folio, 12s. *Rubens.*

204 The flagellation of our Saviour; *superb impression, with the first address of M. V. Enden*, large margin and in splendid condition, 25s. *Diepenbeke.*

205 The Crucifixion, with St. Francis, the Virgin, &c. at the foot of the Cross; half sheet, 12s. *Vandyck.*

206 The dead body of Christ at the tomb, with the Virgin and three angels, folio, *fine and scarce*, 9s. *P. de Bailliu.*

207 Rape of Hipodamia, or the Battle of the Lapithæ and Centaurs; half sheet, 9s. *Rubens.*

208 —— Ditto, very fine, *before the French inscription*, 16s.

209 Rinaldo and Armida; *first state before the address was altered*, £1 11s. 6d. —*Sir A. Vandyck.*

210 —— Ditto, *a most brilliant impression* and very scarce, £2 2s.

211 The Count of Arembergh on horseback, *from the well known and capital picture by Vandyck;* half sheet, splendid impression, scarce, 18s.

J. H. BAKER.

212 The first lesson, *from a picture by Leslie after a design by Raffaelle*; half sheet, proof on India paper, 12s.

BACCIO BALDINI.

213 "Sibylla Chimica" (28), *superb impression and very rare*, £2 2s.

214 "Sibylla Cumana" (31) *ditto* *ditto* £2 2s.

215 Vignette for the edition of Dante published at Florence in 1481 (37), *extra rare*, £3 3s.

216 The Triumph of Divinity (44), £10 10s.

217 The Triumph of Fame (42), £10 10s.

*** The two preceding prints, attributed by Bartsch to Nicoleto da Modena, are by Baldini, and are of the most extraordinary rarity; there should be six to complete the set of Petrarch's Triumphs, but no complete set is known to exist in any collection, either public or private; three are in the British Museum, with which number Bartsch was also acquainted, though he mentions that, without doubt, the six are in existence; at the bottom of each print is a verse in Italian, which in the present instance has been cut off.

218 Il Giuoco di Tarocchi; Separate plates from this interesting series of early Italian engravings; *fine impressions and in good condition, rare,* £1 11s. 6d. each, viz. E. Doxe VII.—D. Clio XVIII.—C. Grammatica XXI.—C. Rhetorica XXIII.—C. Aritmetricha XXV.—C. Musicha XXVI.—C. Poesia XXVII.—C. Astrologia XXXVIIII.—B. Prudencia XXXV.—B. Cosmico XXXIII.—A. Sol. XXXXIIII.—A. Octava Spera XXXXVIII.

219 Separate plates, from the "Il Giuoco di Tarocchi" according to Ottley and Zani, a second set, but according to Bartsch, the first, copied from the above mentioned, but engraved about the same early period of the Art; fine original impressions, £1 1s. each, viz. S. Imperator VIIII.—D. Urania XII.—D. Tersicore XIII.—D. Talia XVI.—D. Melpomeme XVII.—D. Clio XVIIII.—C. Gramatica XXI.—C. Loica XXII.—C. Musicha XXVI.—C. Poesia XXVII.—A. Venus XXXXIII.—A. Sol. XLIIII.

*** *Vide* Ottley's History of Engraving, 2 vols. 4to, 1816.

JOHN JAMES BALECHOU.

220 The Storm, with a shipwreck off a port, *fine impression,* £1 11s. 6d. *J. Vernet.*

221 —— Ditto, a brilliant impression, in fine condition and with good margin, *scarce,* £3 3s.

222 The Bathers, *very fine impression,* sheet, £1 11s. 6d. *Vernet.*

223 The Storm; superb impression before the cross-hatching under the arch—The calm—The bathers; from pictures by Vernet; sheet, *the three prints in admirable preservation, very scarce,* £9 9s.

*** A magnificent set of these *chefs-d'œuvres* from the burin of Baléchou.

224 Portrait of Henri Comte de Brühl, 3 qrs. half sheet, *extremely fine impression in the first state before the head was altered,* very scarce, £2. 2s.

225 Jean de Jullienne, an amateur artist, from a picture by Le Troye, half sheet, *very fine,* 16s.

226 Anne Charlotte Gauthier, *from a picture by Aved her husband,* fol. fine, 12s.

J. BALLESTER.

227 A Spanish girl and her nurse looking out of window, 4to, scarce, 5s. *Murillo.*

C. BALESTRA.

228 Mary Magdalen reclining on a rock; *after Canova;* sheet, 6s.

FRANCIS BARLOW.

229 A series of clever etchings of groups of birds drawn and etched by Francis Barlow, 1655; 13 plates, *scarce,* 7s. 6d.

230 Portrait of Edward Benlowes, poet, oval in frontispiece to "Love's Sacrifice" *fine proof,* extremely rare, £2 2s.

ETCHINGS BY FREDERICK BAROCCIO.

231 The Annunciation, *from a picture painted for the church of the Holy Virgin of Loretto* (1), 5s.

232 St. Francis receiving the stigmata; *from a picture in the church of the Capucins at Urbino* (3), 7s. 6d.

BERNARD BARON.

233 St. Cecilia, *from Dr. Chauncy's picture*, fol. 7s. 6d. *Carlo Dolce.*

234 Portraits of Philip Earl of Pembroke and his family; *from the magnificent picture at Wilton*, sheet, 5s. *Vandyck.*

235 —— Ditto, very fine original impression, scarce, 15s.

JOHAN BARRA.

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355 —— Ditto, *a most beautiful impression in the first state, with good margin*, £1 1s.

356 Head of a Peasant laughing (5), second state, fine, 3s. 6d.

357 —— Ditto, *brilliant, in the first state, with good margin*, £1 1s.

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359 —— Ditto, *brilliant impression in the first state, with the outline of the cap, &c. distinctly seen*, £1 1s.

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368 The Smoker (13), 3s.

369 —— Ditto, *most brilliant, before the plate was cleaned*, £1 1s.

370 An Old Woman standing (14), first state, *before the two sketches were erased*, £1 1s.

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372 —— Ditto, *first state, before the scratches at the side were erased*, £1 1s.

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374 —— Ditto, *first state, before the plate was cleaned, brilliant*, £2 2s.

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376 —— Ditto, *brilliant impression in the first state, before the plate was rebitten, &c.*, £2 2s.

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384 Interior, with a Peasant talking to a Woman (24), second state, very fine, 15s.

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386 The Ball (26), second state, 5s.

387 —— Ditto, *first state, before the background, extremely fine and rare*, £2 2s.

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*** The finest work of this master.

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508 —— Ditto, *superb impression in the first state*, very scarce, 15s.

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527 The female peasant at market (187), 3s.

528 The peasant with a fork (188), *very fine*, 3s. 6d.

529 The peasant with his hands behind him, companion to the preceding (189), fine, 3s. 6d.

530 The peasant going to market (192), 3s.

531 The bagpipe player embracing his mistress (195), 3s. 6d.

532 —— Ditto very fine *in the first state before the plate was corroded*, scarce, 12s.

533 The Three Soldiers and the Dog (196), fine, 3s.

534 —— Ditto, *brilliant impression in the first state*, 7s. 6d.

535 The Sentinel over the Powder Casks (197), 5s.; *very fine*, 7s. 6d.

536 The Ensign, Drummer, and Fifer (198), *fine*, 5s.

537 The Flag-ensign and the Drummer (199), *fine*, 3s. 6d.

538 The colour bearer (200), 2s. 6d.

539 The amorous soldier (202), 5s.

540 The German soldier (203), *an etching*, 3s.

541 —— Ditto, first impression *before the plate was injured*, scarce, 5s.

542 The woman with a harp (205), fine, 5s.

*** Ce morceau est gravé à l'eau-forte est dessinée avec gout et gravée d'une pointe aussi spriruelle que legere. *Bartsch.*

543 Group of naked infants, circular print (210), *very fine*, 5s.

544 The fool and the two pairs of lovers (212), *superb*, 12s.

*** Cette petite pièce dont le dessein et la gravure méritent une admiration égale, est une des plus belles de l'œuvre de H. S. Beham. *Bartsch.*

545 The two fools (213), 2s.

546 The fool and the female bathers (214), *first state*, 7s. 6d.

547 St. Genevieve, with the pennance of St. John Chrysostom represented in the back ground (215), 3s.

548 —— Ditto, *superb proof in the first state before the inscription or mark of the engraver;* very rare, 15s.

549 The Shepherd (216), 2s. 6d.; fine, 5s.

550 A head of a horse (218), *scarce*, 5s.

551 Study of a man's head (219), *brilliant*, 7s. 6d.

552 Study of a woman's head (220), *brilliant*, 7s. 6d.

553 An ornamental Cartouch with Mask, supported by two Children (228), 2s. 6d.

554 A Cupid, sustaining with his hands a band, upon which is inscribed the Roman alphabet (229), 2s. 6d.

555 —— Ditto, *very fine*, 5s.

556 An Infant, dressed as a buffoon, holding a long scroll band, upon which is an inscription in German (230), *fine*, 5s.

557 —— Ditto, superb impression *in the first and undescribed state, before cross hatching in many parts*, scarce, 10s. 6d.

558 The mask with scrolls of ornament (231), 3s. 6d.

559 Frieze of ornament with a chimerical head of a man and two winged boys (234), 2s. 6d.

560 An ornamental composition, supported by two chimerical heads of fishes (235), 4s.

561 —— Ditto, *very fine*, 7s. 6d.

562 —— Ditto, *in a very early and undescribed state*, before cross hatching on the upper compartment and in the centre shell, before work on the head of the dragon to the left and on the apple above, &c., *very scarce*, 10s. 6d.

563 "Les deux Genies." Two cupids sitting on chimerical animals which terminate in scrolls of ornament (236), *very fine*, 7s. 6d.

564 —— Ditto, a superb impression *in the first state, very scarce*, 18s.

565 "Vase aux oves allongés" (241), *very scarce*, 7s. 6d.

566 A beautifully ornamented Vase and Cover, supported by two children (242), 6s.

567 The Capital and base of a Corinthian column (253), 1s. 6d.

568 The arms of Sebald Beham (254), 5s.

569 A Shield of Arms, with motto round (255), *circle in a hexagon, fine*, 6s.

570 The shield of arms with an eagle (257), 2s.

571 —— Ditto, fine, 5s.

572 A winged girl bearing an escutcheon of arms (258), *superb impression and rare*, 7s. 6d.

573 The divinities who preside over the seven planets, represented by full length figures with the signs of the Zodiac (5), *attributed to Beham*, the seven plates complete, 18s.

WOODCUTS BY H. S. BEHAM.

574 Christ shown to the people (88), 2s. 6d.

575 Passion of Jesus Christ (84-91), set of 8 plates *complete*, £1 1s.

576 Two deaths' heads (148), 3s.

577 Repose in Egypt (123), *fine*, 5s.

578 The lovers (161), *rare*, 5s.

579 March of Soldiers with their wives and baggage (170), grand composition on four sheets, *scarce*, £1 11s. 6d.

580 History of the prodigal son (128), *large print engraved on eight blocks*, scarce, 25s.

SAMUEL BELLIN.

581 Dr. Johnson rescuing Oliver Goldsmith from his Landlady, sheet, 12s. *E. M. Ward.*

PETER PAUL BENAZECH.

582 Le jeu de courte boule, half sheet, 7s. 6d. *A. Ostade.*

NICHOLAS BERGHEM.

583 The cow drinking (1), 10s. 6d.

584 —— Ditto, *fine old impression, with margin,* £1 1s.

585 THE THREE Cows (3), SUPERB PROOF IN THE FIRST STATE BEFORE THE NAME OF BERGHEM AND BEFORE THE DISTANT MOUNTAIN WAS SHADED, *most rare,* £25.

586 The Bag-piper (4), called also "The Pearl," it being the finest and most finished performance of this artist, A MOST BRILLIANT IMPRESSION, IN FINE STATE, VERY RARE, £10 10s.

587 Landscape and Cattle, with a Shepherd playing on the flute (6), VERY FINE PROOF BEFORE THE NUMBER and in superb condition, rare, £5 5s.

588 Landscape, with a shepherd and Woman in conversation (7), BRILLIANT IMPRESSION, IN THE FINEST CONDITION, WITH LARGE MARGIN, very rare, £8 8s.

589 The Shepherd seated on a fountain; Cattle crossing a stream; Group of cattle reposing; Halt near a cabaret; Crossing the stream; the same subject repeated (8-12a); *a magnificent set and in beautiful condition, with the repetition of No.* 12; 6 plates, extremely rare, £12 12s.

590 Cattle crossing a stream (9), fine, 15s.

591 Halt near a cabaret (11), fine, 15s.

592 Crossing the stream (12); *superb proof in a state undescribed by Bartsch, being intermediate with his first and second;* i. e. *with the mountains, &c. in the distance, but before the date was erased,* of very great rarity, £6 6s.

593 Group of cows and sheep (13); *superb and brilliant proof before the number and address,* extremely rare, £4 4s.

594 Etchings of Horses and Cattle (13-16), set of 4 plates; *superb and matchless proofs in the first state before the numbers and inscriptions, in the purest condition with good margins and of the very greatest rarity,* £22.

*** The beauty of this set would satisfy the most fastidious collector.

595 Landscapes with cattle and animals (13-16); set of 4 etchings, *fine impressions,* £1 1s.

596 —— Ditto, extremely fine old impressions and in excellent condition, £1 11s. 6d.

597 The group of horses and goats (14), 5s.

598 La vache couchée près de la vache qui pisse (15), 5s.

599 —— Ditto, *superb proof before the number and address,* extremely rare, £2 2s.

600 The Ass and group of sheep and goats (16); *superb proof before the address and number,* extremely scarce, £3 3s.

601 Head of a goat (17), 7s. 6d.

602 Head of a goat (18), 7s. 6d.

603 "Les vaches à la laitiere" (23-28); set of six etchings of cows, *beautiful impressions and in very fine and perfect condition*, scarce, £7 7s.

604 Set of etchings of sheep, called the Woman's Book (29-34); *brilliant proofs, before the numbers and inscription on the first plate, rare*, £6 6s.

605 Set of etchings of goats, called the Man's Book (35-40), fine, *before the address of De Wit*, 6 plates, £1 11s. 6d.

606 —— Another set, the address and numbers erased, 9s.

607 Group of sheep (43), *fine old impression*, 7s. 6d.

608 Etchings of sheep, called the Woman's Book (41-48), BRILLIANT PROOFS BEFORE THE NUMBERS, except the title-page, £5 5s.

609 —— Ditto, SUPERB PROOFS, *in the first state before the numbers and inscription on the first plate, and with the exception of the title, have good margins and are in the finest condition*, very rare, £9 9s.

610 "La brebis et l'agneau qui tette" (44); *beautiful proof in the first state before the number*, £2 2s.

611 The Man's Book and the Woman's Book; *the following single plates from the sets* at 5s. each, 29, 31, 32, 41 to 47, 49, 50, 56.

612 Etchings of sheep and goats (41 to 47, 50, 52, 53 to 56), *the numbers erased*, 1s. 6d. each.

613 A grand mountainous Landscape, in the foreground of which is a shepherd and shepherdess, with some cattle on the banks of a stream, fed by a cascade falling from a hill in the distance, on which appear the ruins of a castle; A MAGNIFICENT ORIGINAL DRAWING BY NICHOLAS BERGHEM, IN INDIAN INK, *signed*, 24 by 20, £31 10s.

ANGELO BERTINI.

614 Ajax drawing his sword (back view), after Canova, *sheet*, 5s.

615 Hebe; from a statue by Canova, in the possession of the Countess Guicciardini, *sheet*, 6s.

616 Dancing girl with cymbals, from a statue by Canova in the Royal palace at Vienna; *sheet*, 5s.

CHARLES CLEMENT BERVIC.

617 "Laocoon" and his two sons, from the magnificent antique sculptured group; *superb proof before the letters*, very rare, £5 5s.

*** The *chef-d'œuvre* of Bervic's graver.

618 L'Education d'Achille, "Chiron teaching Achilles the use of the Bow," £1 2s. *J. B. Regnault.*

619 L'Enlevement de Dejanire, from the celebrated picture by Guido Reni; *fine, but not in good state*, 16s.

PIETRO BETTELLINI.

620 Portrait of Galileo; folio, *fine proof before letters*, £1 11s. 6d. *Passignani.*

621 The Adoration of the Shepherds; sheet, 12s. *Vanderwerff.*

622 The Virgin and Child with a book, "Mater div. Sapientiæ," *from a picture by Titian in the gallery of Prince Poniatowski*, half sheet, 16s.

623 —— Ditto, *fine proof before letters and before the arms*, £1 11s. 6d.

624 Sibilla Persica—Sibilla Frigia ; *from pictures by Guercino*, the pair proofs before letters, folio, 15s.

F. C. BIERWEILER.

625 The guitar player, *from a fine picture by Frank Hals ;* half sheet mez. superb proof before letters, £1 1s.

JAKOB BINCK.

626 Lot and his daughters (4), *fine and scarce*, 12s.
627 David with the head of Goliath (5), 9s.
628 Judith with the head of Holofernes (8), 7s. 6d.
629 Massacre of the Innocents (10), *very fine and extremely rare*, 18s.
630 "La vierge assise sur un banc de gazon" (19), *fine and rare*, 10s. 6d.
631 —— Ditto, very fine, but cut, 5s.
632 St. Anthony the hermit (21), 9s.
633 Death seizing a soldier (51), *scarce*, 7s. 6d.
634 Death overcoming the soldier (52) *fine and scarce*, 9s.
635 A woman sitting on a globe (53), *very fine*, 8s.
636 Fortune with a bridle standing on a naked man (55), 10s. 6d.
637 The peasant with a fork (59) ; 2s. 6d.
638 The peasant with two pots (60), 2s. 6d.
639 The peasant carrying a hare (61), 2s. 6d.
640 The flag-bearer, drummer, and fifer (66), *very fine*, 10s. 6d.
641 Soldiers gambling (74), 9s.
642 —— Ditto, *very fine*, 16s.
643 The shepherd (76) copied from H. S. Beham, No. 216, 9s.
644 "La vignette aux quatre génies et au cheval" (81), 9s.
645 Portrait of Lucas Gassel, 1529 (93), *rare*, £1 1s.

HENRY BIRCHE.

646 Cottage children, sheet mez. *fine and scarce*, 16s. *Gainsborough.*
647 Boys and fighting dogs, companion to the preceding, 14s. *Ibid.*

WILLIAM BLAKE.

648 The Canterbury Pilgrims ; oblong sheet, *fine impression and very scarce*, £2 2s. *W. Blake.*

A. J. B. M. BLANCHARD.

649 Saint Juste, half length, holding the palm of martyrdom, *proof on India paper*, 9s. *Murillo.*
650 —— Ditto, proof on India paper before letters, 16s.
651 —— Ditto, fine proof before the Publisher's address, £1 3s.
652 Portrait of Elizabeth of Bourbon Queen of Spain from a picture by Rubens in the Louvre ; fol. *proof on India paper*, 9s.
653 —— Ditto, *fine proof on India paper before letters*, 16s.

P. VAN BLEECK.

654 Portrait of Nell Gwynn, 3 qrs. seated on a bank, from a picture by Sir P. Lely, fol. mez. *a superb impression and very scarce*, £1 1s.

CORNELIUS BLOEMART.

655 The Holy family with the infant St. John, *from a picture in the Quirinal palace*, fol. 10s. 6d. *An. Caracci.*

656 St. Luke painting the Virgin, *from a picture by Raffaelle;* fol. fine, 7s. 6d.

657 The annunciation, with a choir of angels above, *from a beautifully composed picture by Lanfranco*, fol. fine and scarce, 15s.

658 Meleager presenting the boar's head to Atalanta, 4to, 7s. 6d. *Rubens.*

659 Christ on the Cross, with the heavens darkened and the serpent twined round the foot of the Cross, &c., *brilliant impression*, 4to, 9s. *A. Bloemart.*

660 The Nativity, with Joseph adoring the infant Saviour, folio, *first and rare state before the corners of the plate were made round*, 7s. 6d. *Ibid.*

661 St. Ignatius Loyola adoring the Saviour who appears to him bearing his cross, &c., sheet, *very fine, before the plate was altered*, 10s. 6d. *Ibid.*

ABRAHAM BLOOTELING.

662 The Virgin, infant Saviour, and a female saint bearing the palm of martyrdom, fol. *brilliant impression*, 12s. *Vandyck.*

663 —— Ditto, from the same picture, but a larger plate and showing more of the figure of the Saint, fol. 12s. *Martin Vanden Enden excud.*

664 Marriage of Saint Catherine, after P. van Schuppen, fol. *brilliant proof before the arms were erased*, but cut nearly close, rare, £2 2s.

665 Catharine of Braganza, Queen of Charles II., 3 qrs. seated in a chair, *from a picture by Sir P. Lely*, superb impression in perfect condition, fol. mez. £2 2s.

666 The Right Honoble. Anthony Earle of Shaftesbury, &c. &c. 3 qrs. in his robes as Chancellor of England, *magnificent impression and extremely rare*, folio, £4 4s. *T. Greenhill.*

667 —— Ditto, *superb proof before the motto in the arms*, extra rare, folio £8 8s.

668 Thomas Belasyse Lord Visct. ffaucenberg Barron of yarrome, Lord Lieutennant of the North Ryding of Yorkeshire, &c. &c. in armour, *from a picture by Maria Beale*, folio, *extremely fine and scarce*, £4 4s.

669 Henry Howard Duke of Norfolk, large folio, in armour, in an oval, with his arms and titles beneath, BRILLIANT IMPRESSION, £3 3s. *Sir P. Lely.*

670 The Marquis of Mirabella; small folio, BRILLIANT PROOF BEFORE ANY LETTERS, £3 13s. 6d. *Vandyck.*

671 Edward Stillingfleet Bishop of Worcester, ob. 1699, folio, *brilliant proof before letters, extra rare*, £4 4s.

672 Portrait of Aert van Nes, the celebrated Dutch admiral, half length; *superb proof before any inscription*, very rare, £5 5s. *L. de Jongh.*

673 Portrait of Godfrey Bidloo, the celebrated anatomist, fol. *splendid proof in the first state before all letters, very scarce*, £3 3s. *Lairesse.*

674 Portrait of H. Cocceius, an eminent lawyer at Heidelberg, the degree of LL.D. was conferred upon him by the University of Oxford, 1670; half length, *brilliant proof before letters*, £1 11s. 6d. *Palamedes.*

675 —— Ditto, *superb proof before all letters in the earliest state*, very rare, £3 3s.

FRANCIS BOCHOLT.

676 Samson destroying the lion (1), *of very great rarity*, £2 2s.

M. L. A. BOIZOT.

677 Le déjunée de la Hollandoise, from the duke of Choiseul's cabinet; fol. fine and scarce, 12s. *G. Metzu.*

ETCHINGS BY FERDINAND BOL.

678 Abraham preparing to sacrifice his son Isaac (1), *superb impression before the plate was cut, extra rare*, £7 7s.

679 Saint Jerome in a Cavern, meditating upon a Crucifix (3), *fine and scarce*, £1 11s. 6d.

680 —— Ditto, *a brilliant impression*, but stained with oil, 25s.

681 The Family; "interior with a family seated by a window" (4), 9s.

682 —— Ditto, very fine, £1 1s.

683 A Philosopher meditating (5); superb impression and in beautiful condition, very rare, £7 7s.

*** *Ce morçeau est aussi beau pour l'expression et l'effet que s'il etait par Rembrandt.* Bartsch.

684 An old philosopher (6), *very fine and rare*, 15s.

685 The astrologer (8), "*Morceau tres rare*," 15s.

686 Portrait of a Young Man, half length, in a high crowned hat (12), £1 11s. 6d.

687 —— Ditto, *proof before the artist's name*, very fine, £4 4s.

688 Man in a mezzetin cap with two plumes (13), very fine, £1 1s.

689 The woman with a pear (14), *superb impression of Bol's chef-d'œuvre*, £4 4s.

*** Ce morceau est gravé avec tout l'esprit et l'intelligence, que Rembrandt a mis dans ses plus beaux portraits. Bartsch.

690 Portrait of a woman in a cap and feather, in an oval (15), 7s. 6d.

*** Ce morceau est fait d'une pointe aussi légere que spirituelle. Bartsch.

691 Ditto, *very fine*, £1 1s.

NICCOLO BOLDRINI.

692 Venus and Cupid *engraved on wood after Titian*, 1566 (29), *scarce*, 7s. 6d.

BOETIUS a BOLSWERT.

693 The judgment of Solomon; half sheet, *very fine*, £2 12s. 6d. *Rubens.*

694 The Nativity of Christ, with adoration of the shepherds, &c., sheet, *brilliant impression*, 18s. *A. Bloemart.*

695 The Resurrection of Lazarus; sheet, *very fine impression, scarce,* £1 11s. 6d. *Rubens.*

696 —— ditto, superb impression and in fine condition, £2 12s. 6d.

697 The last supper, *superb impression in the first state before address of Huberti,* in perfect condition, £4 4s. *Rubens.*

698 —— ditto, *equally fine,* but cut close at the top and sides, £3 3s.

*** Cette estampe prouve par sa beauté, et par l'intelligence avec laquelle elle a été gravée, que Boece Bolswert a égalá son frere Schelt. Les belles épreuves en sont très rares; pour les avoir telles, il faut que ce soit avant l'adresse d'Huberti. *Basan.*

699 Christ crucified between the two thieves, *from the fine picture in the Museum at Antwerp,* large fol. fine and scarce, £3 3s. *Rubens.*

SCHELTIUS a BOLSWERT.

700 Abraham preparing to sacrifice Isaac, half sheet, *fine and scarce,* 10s. 6d. *T. Rombouts.*

701 Moses lifting up the serpent in the wilderness, sheet, 12s. *Rubens.*

702 The feast of Herod, with the daughter of Herodias presenting the head of St. John in a charger, sheet, *superb impression of this rare print,* £2 12s. 6d. *Rubens.*

703 Head of St. John brought to Herod, 18s. *Rubens.*

704 The Nativity, with adoration of the Virgin, angels, &c., "Virgo quem genuit, adoravit," folio, 12s. *Rubens.*

705 The Virgin adoring the infant Jesus; 4to, *brilliant impression,* 9s. *Parmegiano.*

706 The Holy family with an angel presenting a wreath of flowers, fol. 5s. *Vandyck.*

707 Holy Family, with the infant Saviour caressing the Virgin, "Dilectus meus mihi, et ego illi," *superb impression in the first state before the address of "Bon enfant,"* folio, £1 11s. 6d. *Rubens.*

708 The Holy family with the infant St. John holding a bird attached to a cord, "Deliciæ meæ esse cum filiis hominum," fol. *very fine,* £1 1s. *Rubens.*

709 The Virgin embracing the infant Jesus, "Osculetur me osculo oris sui," half sheet, 9s. *Rubens.*

710 —— Ditto, brilliant, *with the first address,* £1 11s. 6d.

711 Holy family with a parroquet on a column, fol. 7s. 6d. *Rubens.*

712 The infant Jesus on a table caressing the Virgin, "Puteus aquarum viventium," 4to, *fine,* 10s. 6d. *Rubens.*

713 The Holy family with the infant Jesus and St. John caressing a lamb, half sheet, *fine and scarce,* 25s. *Rubens.*

714 The Holy family, the infant Saviour sleeping on its mother's breast; *superb impression in the first state before the address,* £1 11s. 6d. *Vandyck.*

715 Rest in Egypt, with a group of angels dancing, sheet, *fine and scarce,* £1 11s. 6d. *Vandyck.*

716 Return from Egypt, "Et erat subditus illis," *splendid impression in the first state,* before M. V. Enden's address was erased, *rare,* £2 2s. *Rubens.*

717 The miraculous draught of fishes, engraved on three plates and called "La grande Pêche de Rubens," *a magnificent impression, in very fine state and extremely scarce*, £4 4s. *Rubens.*

718 Elevation of the cross; *fine*, folio, £1 11s. 6d. *Rubens.*

719 —— Ditto, *superb impression in the first state*, before the address of Gillis Hendricx and before the fault in the horse's leg was corrected, *very rare*, £2 12s. 6d.

720 —— Ditto, in the same early state, but slightly damaged, 18s.

721 —— Ditto, a modern impression, 6s.

722 The crucifixion with the presentation of the sponge and St. John and the Virgin at the foot of the Cross, sheet, *very fine before the dedication was altered*, £4 4s. *Vandyck.*

723 —— Ditto; *a superb impression of this magnificent print, in the first state, before the hand of St. John was placed on the shoulder of the Virgin, and before an alteration in the dedication*, of very great rarity, £10 10s.

724 Christ on the Cross between two Thieves; sheet, *brilliant impression and in very fine condition*, £2 12s. 6d. *Rubens.*

725 The Crucifixion between the two Thieves (no other figures introduced into the picture), sheet; *superb proof before the inscription, and in very fine state;* a magnificent print and extremely rare, £5 5s. *Rubens.*

726 The Crucifixion, with view of Jerusalem in the back-ground, half sheet; *superb impression of this beautiful print in the first state*, in unexceptionable condition and very scarce, £4 4s. *Rubens.*

727 Crucifixion, with the two Thieves; the Virgin and Magdalen at the foot of the Cross, &c., sheet, *very fine and scarce*, £4 4s. *Vandyck.*

728 The Crucifixion, with St. John, the Virgin, and other figures at the foot of the Cross; sheet, 15s. *Jordaens.*

729 The Crucifixion, with the Virgin embracing the foot of the Cross, and a monk standing by, sheet, 15s. *Vandyck.*

730 The Crucifixion, "Christus crucifixus;" half sheet, *fine*, £1 5s. *Rubens.*

731 The Crucifixion with the two Thieves; sheet, £1 1s. *Vandyck.*

732 The dead body of Christ in the lap of the Virgin, attended by angels, *from the celebrated picture by Vandyck;* magnificent impression of this beautiful and very rare print, and in perfect condition, £5 5s.

733 The three Maries and St. Francis with the dead body of Christ at the Sepulchre; *from the picture painted for the Capucins at Brussels*, half sheet, 16s. *Rubens.*

734 The three Maries lamenting over the dead body of Christ, *from the magnificent picture in the Museum at Antwerp;* modern impression, 9s. *Vandyck.*

736 —— Ditto; *superb impression in the first state*, with single line of inscription and before the address of Vanden Enden was erased, *scarce*, £2 2s.

737 The Ascension, "Videntibus illis, elevatus est;" half sheet, 10s. 6d. *Rubens.*

738 —— Ditto, beautiful impression, *in the first state before the address was altered*, very scarce, £2 2s.

739 The Trinity, "Hic est filius meus dilectus," *from the picture in the Museum at Antwerp;* folio, very fine, with first address, scarce, £1 11s. 6d. *Rubens.*

740 Conversion of St. Paul; *very fine and scarce*, £4 4s. *Rubens.*

741 —— Ditto, *superb impression of this beautiful print*, in fine condition and extremely rare, £5 5s.

742 Marriage of the Virgin; fol. *very fine before the word "Antverpiæ"* £1 11s. 6d. *Rubens.*

743 The immaculate conception of the Virgin (Ipsa conteret caput tuum) fol. *fine and scarce*, 9s. *Rubens.*

744 The annunciation; fol. fine, 10s. 6d. *Rubens.*

745 —— Ditto, *a brilliant impression with the first address*, 25s.

746 Assumption of the Virgin (with an arched top), *very fine and in fine condition*, sheet, £3 3s. *Rubens.*

747 —— Ditto, *an impression of the greatest beauty, in the first state*, extremely rare, and in the most perfect condition; sheet, £6 6s.

748 Assumption of the Virgin (square top), sheet, *very fine and in perfect condition*, £3 3s. *Rubens.*

749 —— Ditto, *first state, a matchless and most brilliant impression*, very rare, £6 6s.

750 —— Ditto, very fine impression, with first address, *but torn partly across*, sheet, 16s. (differently treated to either of the preceding.)

751 Assumption of the Virgin, *superb proof in the first state, in fine condition and very scarce*, £4 14s. 6d. *Rubens.*

752 The Virgin and infant Saviour in glory, "Maria Mater Dei, Regina cœli," 4to, 5s. *Rubens.*

753 The Virgin and infant Saviour appearing to St. Francis Xavier; fol. 9s. *G. Seghers.*

754 The doctors of the church, *brilliant impression before "Cum Privilegio,"* sheet, £1 11s. 6d. *Rubens.*

755 The fathers of the church, accompanied by St. Clara holding the Pyx, sheet, *brilliant*, £2 2s. *Rubens.*

756 St. Francis Xavier, full length standing before a crucifix; fol. *fine and scarce*, 12s. *Rubens.*

757 The March of Silenus; fol. 5s. *Rubens.*

758 The March of Silenus; half sheet, 7s. 6d. *Vandyck.*

759 Landscape with a Satyr and his family, half sheet, 9s. *Jordaens.*

760 —— Ditto, brilliant impression *before the address of Blooteling*, half sheet, £1 1s.

761 A Satyr holding a pipe, with goats and sheep in a landscape; half sheet, *fine*, 8s. *Jordaens.*

762 —— Ditto, very fine, *before the words Cum. Priv. and before Blooteling's address*, £1 1s.

763 Mercury and Argus with his herd; sheet, 9s. *Jordaens.*

764 The return from the chase (nymphs loaded with game, and Satyrs with fruit, &c.), fol. 6s. *Rubens.*

765 —— Ditto, *very fine*, 15s.

766 The Continence of Scipio, sheet, 15s. *Rubens.*

767 The Lion hunt; *very fine impression of this celebrated print*, sheet, £2 2s. *Rubens.*

768 —— Ditto, *superb impression and in most perfect condition*, very rare, £5 5s.

769 —— Ditto, BRILLIANT impression, *but the inscription cut off*, £1 11s. 6d.

770 Large woody Landscape, with Atalanta hunting the wild boar, sheet, very fine, 15s. *Rubens.*

771 A grand landscape, with the story of Baucis and Philemon according their hospitality to Jupiter and Mercury, sheet, *very fine*, 15s. *Rubens.*

772 A grand landscape in illustration of Virgil's Æneid, book 3 (called the Tempest of Æneas) *splendid impression, before the address*, large sheet, 15s. *Rubens.*

773 A grand forest scene, in which is shown the story of Meleager and Atalanta; large sheet, *fine*, 15s. *Rubens.*

774 A grand landscape, view in the neighbourhood of Malines, large sheet, *fine*, 15s. *Rubens.*

775 Interior of a stable, with the prodigal son feeding swine, large sheet, 10s. 6d. *Rubens.*

776 Landscape, with a group of Cavaliers and ladies amusing themselves; half sheet, fine, 7s. 6d. *Rubens.*

777 View in Rome with Girls wading a ford; from the small set of Rubens' landscapes, *superb proof before all letters, and extremely rare*, £2 12s. 6d.

ROLANDE DE BOLTEN.

778 The Three Maries with the dead Saviour at the foot of the Cross, fol. 4s. *Tintoretto.*

JULIO BONASONE.

779 The Creation of Eve (1), *brilliant impression, but damaged*, 21s. *Michael Angelo.*

780 Noah coming out of the Ark, *after Raffaelle* (4), 7s. 6d.

781 —— Ditto, *fine impression*, £1 11s. 6d.

782 —— Ditto, superb impression and in fine condition, rare, £4 4s.

783 Moses striking the rock and ordering the Israelites to gather the manna, *from a design by Parmegiano* (5), 7s. 6d.

784 —— Ditto, *very fine*, £1 1s.

785 Judith with the head of Holofernes (9), fine, 15s. *Michael Angelo.*

786 Adoration of the Shepherds, *after Julio Romano* (38), fine, £1 1s.

787 The entombment (44), *beautiful impression*, rare, £2 2s. *Titian.*

788 The resurrection of Christ (45), 15s. *Bonasone.*

789 The Holy Family, with St. Elizabeth and St. John, seated in a rocky landscape, *after Parmegiano* (54), 10s. 6d.

790 —— Ditto, *very fine*, £1 1s.

791 The Vision of St. Jerome (62), *from the picture by Parmegiano in the National Gallery, fine old impression*, £1 11s. 6d.

792 —— Ditto, *brilliant and rare*, £3 3s.

793 The Holy Family, with Saint Elizabeth, St. John, and several other figures; the infant Saviour holding a bird in his left hand (68), 12s. *G. Romano.*

794 Holy Family, with St. John, in an extensive landscape (69), *very fine impression, scarce*, £1 1s. *Titian.*

795 A prophet and a sybil, *from M. Angelo's Sistine chapel* (78), *very fine and rare*, £1 11s. 6d.

796 Study of a naked man bearing the cross, *from Michael Angelo's Last judgment* (79), 10s. 6d.

797 —— Ditto, very fine, £1 11s. 6d.

798 Scipio wounded, attended by several soldiers (81), SUPERB IMPRESSION, £2 12s. 6d. *Polidoro.*

799 —— Ditto, *a very fine impression*, 25s.

800 Clelia crossing the Tiber, after Polidoro (83), *extremely fine and rare*, £2 2s.

801 Jupiter embracing Juno girded with the cestus of Venus (92), *superb impression and very rare*, £5 5s. *Bonasone.*

802 The Gods dividing the empire of the Universe (93-96), set of four plates, *fine*, £2 12s. 6d. *Giulio Romano.*

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804 The amours of Alexander and Roxana; *engraved from his own design* (100) fine impression of this beautiful print, but not in fine condition, 10s. 6d.

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*** Cette estampe est de l'invention de Jules Bonasone, et de ses plus belles pièces, comme elle est de ses plus rares. Bartsch.

806 Mercury and the Daughters of Aglaurus, *designed and engraved by Bonasone* (102), 15s.

807 A Child in a Chariot drawn by a Lion, attended by others, with elephant, lion, horses, &c. in a landscape (103), 12s.

808 Neptune appeasing the Tempest (104), *a beautiful impression and in fine condition*, £2 2s.

809 Venus and Cupid in a chariot with the attributes of all the Gods who have felt the power of love (105), 15s.

*** Très belle pièce inventée et gravée par Jules Bonasone, partie à l'eau forte, partie au burin. Bartsch.

810 Venus and Cupid in a chariot drawn by Swans, attended by two Cupids (105), *very fine*, £2 2s.

811 Rape of Europa, *after Raffaelle* (109), *scarce*, £1 1s.

812 Flora and her nymphs crowning the God of Love (111), 12s. *Giulio Romano.*

813 Judgment of Paris, designed and engraved by Bonasone (112), *extremely rare, and probably the finest impression known*, £5 5s.

814 An allegorical subject (174); on the right is an empty cradle with five women standing round, one of whom points to an infant reposing on the summit of a piece of architecture in ruins, the mother (apparently) is seated on the ground in great affliction, while another female is drawing her attention to the sleeping child; a city with bridge, obelisk, temple, &c. forms the background, and to the left at top is seen Apollo, driving the chariot of the Sun; fine impression, 15s.

JULIO BONASONE—*continued.*

815 Saturn seated in the Clouds (169), *very fine and extremely rare*, but mended at one corner, £2 2s.

816 The Star of the Kings, a beautiful composition of numerous figures (175), *very fine*, £1 11s. 6d.

817 The group of men and women bathing, from his own design (sometimes called the Anabaptists' bath (177), *very fine impression from the collection of Sir Mark Sykes*, rare, £2 12s. 6d.

818 Young man destroying a Sea-monster (178), *fine impression of this spirited composition*, £1 11s. 6d.

PIETRO BONATO.

819 The Virgin and Child, with Joseph in the background exercising his vocation as a carpenter, *from a picture by Correggio similarly treated to that in the National Gallery;* fol. fine, 25s.

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821 Theseus vanquishing the Centaur, *after Canova;* 2 views, sheet, 8s. *each.*

D'A. H. V. BOOM.

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L. S. BOSSE.

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*** In this state it was unknown to Bartsch.

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836 —— Ditto, in the same fine state, *but cut nearly close*, £1 11s. 6d.

837 —— Ditto, SUPERB PROOF BEFORE THE SKY, *of the utmost rarity and unknown to Bartsch*, £12 12s.

838 The Muleteer (6), *superb proof before the name of Both or number*; rare, £1 11s. 6d.

839 —— Ditto, in the same state, *extremely fine*, £2 2s.

840 The Passage Boat (7), *proof before the number or name of Both*, but mended in the right-hand corner, £1 1s.

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842 The two Cows on the bank of a Stream (8), *brilliant proof before the number or name of Both*; rare, £2 2s.

843 —— Ditto, in the same fine state, *but cut nearly close*, £1 11s. 6d.

844 —— Ditto, in the same state as the preceding, but *in beautiful condition and with good margin, very rare*, £3 3s.

845 The Fishermen (9), *proof before name and number, but slightly mended*, £1 11s. 6d.

846 The Wooden Bridge (10), *proof before name and number, but slightly repaired*, £1 11s. 6d.

SANDRO BOTTICELLI.

847 The Last Judgment; from a design by Fra Angelico da Fiesole; *splendid impression in most perfect condition, and "presque unique"* £31 10s.

*** For a detailed description of this most rare and interesting specimen of the early Italian school *vide* Ottley, vol. 1, p. 428.

JEAN BOULANGER.

*** This artist engraved in a style (of which he was the inventor) in which an infinity of points are substituted for lines, it has a very pleasing effect, the various tints being admirably expressed by his method; the style was subsequently practised by Morin and De la Platte Montaigne—vide Le Blanc, Joubert, &c.

848 Head of the Virgin "Mater Amabilis," half sheet, 16s. *Coypel.*

849 Ecce Homo; La mêre de douleur; half sheet, *the pair, very fine and extremely scarce*, £2 12s. 6d. *A. Solario.*

850 Holy Family with St. John adoring the infant Saviour standing on the knees of the Virgin, *from a picture by Mignard*, half sheet, 10s. 6d.

851 —— Ditto, *very fine*, 15s.

852 The Virgin with the infant Saviour giving a benediction to St. John, who is kissing his foot; *from a picture by Guido*, scarce, 18s.

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854 La chaste Susanne accusée, fol. *proof before any inscription*, scarce, 9s. *Valentin.*

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855 The Nativity; *from a circular picture by Ghirlandaio* in the possession of the Hon. C. F. Greville; 4to, *fine artist's proof in the earliest state*, 7s. 6d.

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856 The Fish Merchants—the Skaters—the Sledge—the Sportsmen—the Jetty; *set of five etchings*, FORMING THE COMPLETE WORK OF THIS MASTER; beautiful impressions and of great rarity; *from the Verstolk and Count Fries collections*, £8 8s.

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859 Portrait of Wm. Pitt; full length *from the celebrated picture by Hoppner;* sheet, fine proof, very scarce, £2 12s. 6d.

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861 Christ risen from the tomb standing between St. Andrew and St. Longinus, copied from No. 6 of the works of Andrea Mantegna (3), *splendid impression but cut at the bottom*, £1 11s. 6d.

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*** Ce morçeau gravé d'apres un dessein d'André Mantegna, est un des plus finis et des plus considérables de l'œuvre de notre artiste.—Bartsch.

863 The Senate of Rome accompanying a triumph, copy from No. 11 of the works of Andrea Mantegna (7), 15s.

864 —— Ditto, *brilliant impression*, rare, £1 11s. 6d.

865 Elephants bearing torches, part of the Roman triumph and copied from No. 12 of the works of Andrea Mantegna (8), *very fine impression*, 15s.

866 —— Ditto, a bad impression, 6s.

867 Soldiers carrying trophies, part of the Roman triumph, copied from No. 13 of the works of Andrea Mantegna (9), *very fine impression*, 15s.

868 Hercules carrying the bull of Marathon (10), *extremely scarce*, £3 13s. 6d.

869 Hercules killing Antæus; from a design by Andrea Mantegna? (13), *fine old impression and very scarce*, £2 2s.

A. BRIDOUX.

870 Laura Petrarque; from a painting in the Laurentian library at Venice; *choice engraver's proof before any letters, on India paper and with the tablet white*, £2 2s. *Simone Memmi.*

871 La Vierge aux Candelabres; *beautiful artist's proof before any letters, on India paper, with large margin*, £4 4s. *Raffaelle.*

I. BRIOT.

872 Henry IV., King of France, in his royal robes, lying in state; verses in French beneath; folio, brilliant impression of this extremely curious print, extra rare, £8 8s.

*** Printed on a sheet surrounded by a description in type, "Brief discours des pompes, cérémonies, et obsèques funèbres d'Henry le Grand.
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F. BROMLEY.

873 The Royal Cortége in Windsor Park, sheet mezzotint, £1 1s. *R. B. Davis*

JOHN BROMLEY.

874 Trial of Lord William Russell, 13¾ by 21, *fine proof before the address*, £2 12s. 6d. *Sir G. Hayter.*

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876 "Juliet," *from a painting by Miss Sharpe*, sheet mez. 9s.

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*** The most important work of this artist.

885 Judgment of Paris (11), *a circular print*, rare, 12s.

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ISAAC BRUUN.

893 Holy Family, the infant Saviour sleeping on its mothers's breast, *superb impression and extremely scarce,* 25s. *Rubens.*

N. DE BRUYN.

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JOHANN THEODOR DE BRY.

*** The numbers refer to "La Blanc, Manual de l'amateur d'estampes."

895 Design for an etui, on which is represented the feast of Cana (71), 5s.

896 Triumph of Bacchus (16), *very fine,* 9s.

897 March of Soldiers with their prisoners, death bringing up the rear (98), *after Titian,* 5s.

898 March of Soldiers, dressed in the ancient manner (97), *after Titian,* 5s.

899 Diana and Acteon, a circular print (18), *after Heintz,* 5s.

900 An assembly of Venetian Nobles and ladies on the banks of the Adriatic, *after Theodore Bernard* (96), very fine, 10s. 6d.

G. BUONAFEDI.

901 Portrait of Raffaelle, 1518, "Il Violinista di Raffaelle," *from a picture by himself in the Sciarra Gallery at Rome;* folio, 12s.

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903 Dalila cutting the hair from Sampson's head (6), *woodcut,* fine, 3s. 6d.

T. BURKE.

904 Cupid disarm'd by Euphrosine; folio, proof, 2s. 6d. *A. Kauffman.*

JOHN BURNETT.

905 The salutation of the Virgin, from a picture in the Marquis of Westminster's possession, fol. *choice Engraver's proof before all letters,* 10s. 6d. *Rembrandt.*

906 Adoration of the Shepherds, *from a picture in the National Gallery*, 6s. *Rembrandt.*

907 —— Ditto, *fine proof*, 9s.

908 —— Ditto, *fine proof on India paper before letters*, 12s.

909 The Crucifixion; *from a picture in the National Gallery*, 6s. *Rembrandt.*

910 —— Ditto, *fine proof*, 10s. 6d.

911 —— Ditto, *proof on India paper before letters*, 14s.

912 READING OF A WILL; fine proof, £3 13s. 6d. *Sir D. Wilkie.*

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*** The three preceding prints from the extraordinary state of impression, truly merit the terms "superb and unique;" those ordinarily met with convey but a faint notion of the works of the master of the Caduceus, to obtain an adequate idea of which, impressions such as these must be seen; they are of the very highest rarity, and it is believed that none of a similar character have ever been offered for public sale in England.

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995 —— Ditto, "Ale Porte del Dolo," *fine impression*, 8s.

P. C. CANOT.

996 A Sea Piece, with a man-of-war and other vessels in a light breeze; sheet, *fine proof before letters*, 15s. *Vandervelde.*

997 Christ in the storm, sheet, *fine proof before letters*, 7s. 6d. *S. de Vlieger.*

998 Pyramus and Thisbe; sheet, 5s. *L. Braemer.*

999 Traveller halting at the door of an alehouse, half sheet, *fine proof before letters*, 10s. 6d. *I. Ostade.*

1000 The farm yard, *from a picture by P. de Laer*, formerly in the Udny collection; sheet, 7s. 6d.

1001 —— Ditto, *with the companion print*, "the stable yard," proofs before letters, *the pair*, 21s.

CANTARINI SIMONE DI PESARA.

1002 St. Anthony of Padua kneeling before the infant Jesus (25); *fine proof before the inscription*, 10s. 6d.

AGOSTINO CARACCI.

1003 The great crucifixion, engraved on three sheets from the famous picture by Tintoretto in the church of St. Roch at Venice (23); fine old impression, scarce, £3 13s. 6d.

*** Bartsch observes that Carracci in this print has carried his art to the highest degree of perfection, that it is not only one of the most considerable of his works but that Tintoretto himself was so charmed with the knowledge displayed in its execution, as to declare that in many particulars it surpassed the original picture. According to Gori, the plate was gilt to prevent its reputation suffering by an issue of worn impressions.

1004 The temptation of Saint Anthony, *after a picture by Tintoretto* (63); scarce, 15s.

*** Cette estampe est belle. Bartsch.

1005 St. Jerome praying (75); *superb proof of the plate in the first state, as left unfinished at the time of Agostino's death;* in the most beautiful condition and without a blemish, extremely rare, £9 9s.

*** C'est grand dommage que la planche soit restée imparfaite à sa mort; car certainement il n'avoit encore rien fait de plus beau, de plus terminé, ni de gravé avec plus de franchise. *Bartsch.*

1006 The marriage of St. Catherine, attended by a choir of angels (98), 12s.

*** Gravée d'après le tableau par Paul Véronèse qui se trouvait sur le maitre-autel des moines de St. Catherine à Venise. *Bartsch.*

1007 Æneas saving Anchises from the flames of Troy (110); sheet, 10s. 6d.

*** Cette pièce est une des plus fameuses d'Augustin carrache; il l'a faite dans le temps de sa plus grande force d'après un tableau peint par Baroche pour l'empereur Rodolphe II. *Bartsch.*

1008 Portrait of Cosmo de Medici Grand Duke of Tuscany, in an oval ornamented with figures (140), small folio, *fine*, 15s.

1009 Portrait of Titian (154); *a superb impression of this fine and scarce print*, £3 13s. 6d.

ANNIBALE CARACCI.

1010 Susannah and the elders (1); folio, 7s. 6d.

1011 Le Christe de Caprarole (4); 4to, 5s.

GIOVANNI GIACOMO CARAGLIO.

1012 The annunciation, *after Raffaelle* (2); *fine and extremely scarce*, £2 2s.

1013 The adoration of the shepherds, *after Parmegiano* (4); *a beautiful print and very scarce*, 15s.

1014 —— Ditto, another impression, 7s. 6d.

1015 The Holy Family, with St. Elizabeth and the infant St. John, after Raffaelle (5); *very fine impression and in fine condition*, £11 1s. 6d.

1016 "La bataille au bouclier sur la lance," after Raphael (59); *superb impression and in almost irreproachable condition*, £6 6s.

*** Cette estampe est une des plus considérables de l'œuvre de Caraglio et une des plus parfaites qui ait été éxécutée d'après Raphael. *Bartsch.*

ANTHONY CARDON.

1017 Holy Family, with Joseph presenting grapes to the infant Saviour, *from a picture in the Electoral Gallery at Mannheim*, folio, *fine proof before letters*, 10s. 6d. *A. V. Werff.*

1018 La madonna dell Gatto, *from the fine picture by Baroccio, in the National Gallery*; choice artist's proof in the earliest state, 4to scarce, 15s.

1019 Gaston de Foix, *from a picture by Giorgione in the Earl of Carlisle's collection*, 4to, artist's proof in the earliest state, 7s. 6d.

1020 The rape of Ganymede, *from the picture in the Dresden Gallery*, sheet, fine proof, 7s. 6d. *Rembrandt.*

1021 La signature du contrat de la noce de village; *from a picture by Watteau, formerly in the Arenberg collection*, large sheet, scarce, 18s.

1022 —— Ditto, very fine and in fine condition, £1 11s. 6d.

1023 The interior of a cottage; *from the fine picture formerly in the collection of Jeremiah Harman*, fol. 3s. 6d. *Ostade.*

MANUEL SALVADOR CARMONA.

1024 The Virgin with the infant Saviour, *from the famous picture by Vandyck, at Madrid*, fol. fine and scarce, 10s. 6d.

1025 The repentant Magdalen in the desert, *from a picture by Mengs in the King of Spain's private collection*, fol. 10s. 6d.

1026 St. John the Baptist in the desert, *from a picture by Mengs in the King of Spain's private gallery*, fol. 10s. 6d.

1027 "Sacra familia." The Virgin with Joseph, the Infant Saviour and St. John, near some Ruins, 4to, 7s. 6d. *Mengs.*

1028 Nativity, with adoration of the shepherds, 4to, 7s. 6d. *Mengs.*

1029 "El Charlatan ó Sacamuelas," a quack drawing teeth, &c.; *from a picture by Theodore Roelans, in the Royal gallery at Madrid*, half sheet, scarce, 12s.

LAURENT CARS.

1030 The lovers deceiving the blind parent; fol. very fine, 12s. *Greuze.*

1031 Portrait of Sebastian Bourdon, the eminent painter, engraved for his reception in the Academy, 1733, *from a picture by H. Rigaud*; fol. *very fine*, 8s.

1032 —— Ditto, *a very early impression in the first state*, before the name of Bourdon (as painter) was erased, before the final t to the word "Laurent," &c. *very scarce*, 15s.

1033 Portrait of Michel Anguier, sculptor, *engraved for his reception in the Academy*, 1733, fol. 4s. *G. Revel.*

NICCOLO DE LA CASA.

1034 The portrait of Cosimo de Medici, 3 qrs. in a splendid suit of armour (the work of Cellini), half sheet, *unnoticed by Strutt or Bryan*, £1 11s. 6d. *Bandinelli*, 1544.

LOUIS JACQUES CATHELIN.

1035 The death of Lucretia, sheet, 5s. *A. Pellegrini.*

CORNELIUS VAN CAUKERCKEN.

1036 The magdalen meditating in the desert, fol. 5s. *Guido.*

1037 The martyrdom of St. Livinus, bishop of Ghent, sheet, 15s. *Rubens.*

1038 —— Ditto, *superb proof before any letters, extra rare,* £4 4s.

1039 Charity; fol. 5s. *Vandyck.*

1040 Roman Charity, Cimon, condemned to death by starvation, is nourished by his daughter, fol. fine, 12s. *Rubens.*

THOMAS CHAMBARS.

1041 St. Martin dividing his cloak, sheet, 5s. *Rubens.*

J. CHAPMAN.

1042 The blind beggar and his daughter of Bethnal Green; half sheet, 4s. *H. W. Bunbury.*

THOMAS CHEESMAN.

1043 Heads of Apostles, *from a picture by Giotto in the possession of Samuel Rogers,* 4to, first proof before all letters, 5s.

PIERRE CHENU.

1044 La moisson ou l'Eté, *from a picture by A. Vande Velde formerly in the Bruhl gallery;* half sheet, brilliant and in fine condition, 9s.

1045 La campagne, *companion print to the preceding,* from the same painter and gallery, 8s.

JACQUES CHEREAU.

1046 The transfiguration, sheet, *scarce,* 12s. *Raffaele.*

1047 Jacques III. Roy de la Grande Bretagne (the old Pretender) in armour, *from a painting by A. S. Belle,* 4to, very fine, 10s. 6d.

FRANCIS CHEREAU.

1048 Portrait of Louis de Boullongne the painter, folio, fine, 5s. *Ipse.*

*** Engraved for his reception in the Academy, 1718.

1049 Portrait of Nicolaus de Largilliere, the eminent painter, folio, *fine,* 6s. *Ipse.*

1050 Portrait of Francis Girardon, the painter, *brilliant proof before any letters,* folio, 10s. 6d.

1051 Portrait of Nicholas de Launay, the eminent engraver, *fine proof before letters,* folio 15s. *H. Rigaud.*

1052 Andrew Hercules Cardinal de Fleury, folio, fine, 5s. *H. Rigaud.*

1053 Conradus Detlen a Dehn, Ambassador from Brunswick to France, 1723, 3 qrs. large folio, *very fine,* 7s. 6d. *H. Rigaud.*

1054 —— Ditto, *brilliant proof before any letters,* in fine condition with good margin, rare, £1 11s. 6d.

W. CHEVALIER.

1055 The first earring, 9s. *Sir D. Wilkie.*

JUSTE CHEVILLET.

1056 "Le charme de la Musique," fol. *fine,* 9s. *De la Hyre.*

1057 —— Ditto, very fine, 15s.

1058 La santée portée—La Santé rendue, *from pictures by G. Terburg; the pair*, very fine and scarce, fol. £1 11s. 6d.

1059 —— Ditto, *a superb pair*, with large uncut margins and in the finest condition, £2 2s.

1060 Le bon exemple (a girl sewing) Mdlle. sa sœur (a girl spinning) *from pictures by Heillmann; the pair*, fol. fine and scarce, £1 1s.

1061 "Le bon exemple," fol. 9s. *Heillmann.*

1062 "Mdlle sa sœur" *companion to the preceding*, cut at the sides, fol. 7s. 6d. *Ibid.*

1063 L'Amour maternelle, from a picture by Peters, half sheet, fine, 7s. 6d.

1064 —— Ditto, very fine, 12s.

1065 Portrait of N. Green, general in the American armies, in an oval supported by allegorical figures, 4to, *very scarce*, 10s. 6d. *Peale.*

ALAERT CLAAS (MONOGRAM S. *Bartsch.*)

1066 Lot and his daughters, copy from No. 16 of Lucas van Leyden's works (5), *cut at the top*, 3s. 6d.

1067 The baptism of the eunuch (12), 18s.

1068 The Virgin and St. Anne, designs for two sides of an etui (13), *fine*, 25s.

1069 St. Christopher crossing the water, copy from No. 109 of Lucas of Leyden's works (15), *very fine and scarce*, £1 5s.

1070 St. George standing over the dead dragon, copy from No. 53 of the works of Albert Durer (16), *very fine and scarce*, 10s. 6d.

1071 St. Peter with the keys (18), *very fine*, 12s.

1072 The Magdalen, richly dressed opening the box of precious ointment (23), 5s.

1073 Judgment of Paris, a circular print copied from No. 88 of the works of H. S. Behem (25), *very fine*, 7s. 6d.

1074 Hercules and Dejanira, *circular piece* (26), *rare*, 25s.

1075 Mars, Venus and Cupid, a circular print (27), *extremely fine and rare*, £1 11s. 6d.

1076 The naked woman with a dragon (34), 15s.

1077 The halbardier quarelling with a peasant, *circular piece* (35), 15s.

1078 The soldier and his family, copy from No. 67 of the works of Binck (37), 5s.

1079 The colour bearer (40), 12s.

1080 A Triton carrying off two nereids, copy of No. 201 from the works of Aldegraver (45), *very fine and scarce*, 25s.

1081 Panel of ornaments with a mother and two infants (47), 15s.

1082 Panel of ornaments with a shield supported by a Sphynx and a Satyr (49), 15s.

1083 Design for two sides of an etui (59), *fine but divided*, 21s.

*** In the course of the Notes to this Catalogue will be given a "Catalogue raisonnée" of many interesting prints by Alaert Claas, omitted by Bartsch.

LAMBRECHT ANTONIUS CLAESSENS.

1084 La femme Hydropique; *from the extraordinary picture by Gerard Dow in the Louvre*; sheet, very fine old impression; £1 11s. 6d.

1085 The tribute money, *from a picture by Valentino in the Louvre*, fol. fine, 5s.

JOHN CLARKE.

1086 Venus Anadyomene, circle, large 4to, *proof before letters*, 3s. 6d. *F. Bartolozzi.*

ETCHINGS by CLAUDE LE LORRAINE.

The numbers refer to "Dumesnil, le Peintre-graveur Français."

1087 Flight into Egypt (1), *magnificent impression in the first state*, in perfect condition and with large margin, £3 3s.

1088 The apparition (2), *first state of the plate* before the top corner of the plate at right hand was cut off and before the letters in the lower margin, *rare*, 15s.

1089 Troop of cattle drinking (4), *brilliant impression*, £1 11s. 6d.

1090 The Tempest (7), *fine old impression*, 25s.

1091 The dance under the trees (10), second state, *brilliant impression, with good margin*, £4 4s.

1092 The Sea-port with a lighthouse (11), *before the corners of the plate were rounded*, 15s.

1093 The brigands (12), *fine old impression, with margin*, 15s.

1094 The shepherds with their flocks departing for the fields (16); *a beautiful impression before the angles of the plate were rounded, rare*, £2 12s. 6d.

1095 Mercury and Argus (17), *very fine, from M. Dumesnil's collection*, £1 11s. 6d.

1096 Classical landscape with a troop of cattle (18); *superb impression in the first state of the plate, in the most pure and unexceptionable condition, with large margin*, extremely rare, £16 16s.

1097 Classical landscape, with Time, Apollo, and the Seasons (20), 7s. 6d.

1098 —— Ditto, *a beautiful impression in the first state*, with the unfinished marginal line, in fine condition with good margin, scarce, £2 2s.

1099 Landscape, with a Shepherd and Shepherdess conversing (21); *brilliant impression of the pure etching in the first state, but cut close*, extremely rare, £6 6s.

1100 —— Ditto, *superb impression of the pure etching in the first state*, before inscription, &c., in very fine condition and of great rarity, £12 12s.

1101 View of the Roman Forum (23), *fine old impression*, 10s. 6d.

1102 —— Ditto, *a very fine reverse impression of the first state*, £1 1s.

1103 The three goats (26), *fine, from Barnard's collection*, £1 11s. 6d.

1104 —— Ditto and No. 27 joined together, *fine*, 25s.

1105 The goats, (26-27), the pair, *first states, scarce*, £3 3s.

JACOB FRIEDRICH VON CLERCK.

1106 A sleeping Nymph surprised by a Satyr; sheet mez., *proof before letters*, 9s. *L. Giordano.*

GEORGE CLINT.

1107 The Court for the trial of Queen Katharine (the Kemble family), from the celebrated picture by Harlowe, sheet mez., *modern impression*, 15s.

PIERRE CLOUWET.

1108 Head of St. John brought to Herod, 15s. *Rubens.*

1109 Death of St. Anthony; half sheet, *extremely fine*, 12s. *Rubens.*

1110 The Holy family, with St. Joseph reading from a large book, folio, *brilliant impression*, 12s. *Vandyck.*

1111 The descent from the Cross; sheet, 10s. 6d. *Rubens.*

1112 The garden of love (Venus Lusthof), in which are introduced portraits of Rubens and his wife, *first impression before the French inscription*, sheet, £1 11s. 6d. *Rubens.*

1113 —— Ditto, in the same state, *most superb impression, in the finest condition, with good margin*, £4 4s.

1114 The cow-shed with a fall of snow (one of the set of grand landscapes), sheet, fine, 12s. *Rubens.*

CHARLES NICOLAS COCHIN.

1115 David playing before Saul, fol., 3s. *C. Vanloo.*

1116 La mariée de village; large sheet, £1 11s. 6d. *Watteau.*

1117 —— Ditto, very fine, £2 2s.

ADRIAN COLLAERT.

1118 The last judgment, *superb impression and a beautiful specimen of the master*, fol., 15s. *J. Stradanus.*

1119 Wisdom, intellect, counsel, fortitude, science, piety and the fear of the Lord, illustrated by scenes from Biblical history; 7 plates 4to, *most brilliant impressions and very scarce*, £1 1s. *J. Stradanus.*

RICHARD COLINS.

1120 Esther before Ahasuerus; sheet, 5s. *Rubens.*

JOSEPH COLLYER.

1121 Dutch Pastime; from a picture in the collection of Sir Thomas Dundas; exterior, a composition of numerous figures, fine proof, 15s. *D. Teniers.*

1122 —— Ditto, *a most brilliant engraver's proof before letters, on India paper*, £1 1s.

GEORGE COOKE.

1123 Rotterdam, *from a picture by Sir A. Callcott painted for the Earl of Essex*, fol., 7s. 6d.

NOTES.

At a recent sale of the collection formed by the late Mr. Lynch Cotton (son of the reverend Ordinary of Newgate,) were several very curious and rare items that excited keen competition and produced high prices.

Christ's Passion; a tragedie by George Sandys, with annotations, 1640; a present from the publisher to Charles Cotton, with autograph of this celebrated poet and angler, sold for 13s.

Virgil travestie, by Charles Cotton, 1678; a presentation copy, with autograph inscription from the author, 36s.

Walton's compleat Angler, the first edition, a clean copy but wanting the engraved titlepage, £3.

Walton's compleat Angler, the second edition, a fine, clean, sound, and perfect copy in the original binding, £4 6s.

A Boke of Angling, or fishing, wherein is shewed, by conference with Scriptures, the agreement betweene the Fishermen, Fishes, Fishing, of both natures, Temporall and Spirituall.

Printed by Thomas Purfoot, 1606.

*** This rare work formerly belonged to the Reverend Ordinary whose MS. note in the work states, "I know of no other copy of this book, nor is it mentioned in any Catalogue or List of Angling books that I have ever seen." At his decease it sold for £4, but on this occasion, after a spirited contest, it fell under the hammer at the high price of £40; it is believed to be unique, though, from the date, this is extremely problematical; in Hone's Year Book (pp. 1603-6), will be found a long description of this desideratum to all Waltonian collectors.

A small statuette, said to represent Hogarth, and in all probability the work of Roubillac, sold for only £2 2s.

An extensive collection of Letters, petitions, and other autographs of criminals addressed to the Rev. Dr. Cotton, *sold for only* £3 15, *a very low price*, as it comprised numerous letters written by criminals on the night before their execution, and endorsed by Dr. Cotton as to the crimes for which they suffered; also two letters by the celebrated "Jew King" who married Lady Lanesborough, with others of R. G. Butt, one of the coadjutors in a fraud on the Stock Exchange; Captain Ashe, the libeller of the Duke of Cumberland; the Rev. Peter Fenn, &c., with many illustrative cuttings from the contemporary press, &c.

A volume containing the private correspondence of the eminent antiquary and author of "Dictionary of Engravers," Joseph Strutt, sold for less than £4.

A volume in MS. by the celebrated criminal "Dr. Dodd," an abridgement of ye History and Translation of the Speeches in ye concerning the Peloponesian war, sold for £3 10s.

Among the prints, was an interesting plan of Ranelagh, in 1777, before the estate was covered with houses, and which we do not remember to have met with before, and a few curious prints relating to Vauxhall, Jack Sheppard, Jonathan Wild, The Rebel Lords, Lord George Gordon, &c., &c., but being mixed up with others of a various nature, the prices at which they sold cannot well be particularised.

The publishers recently met with *a fan*, on either side of which were mounted views of Vauxhall, *published by M. Harris*, 1736 (a short time after it was first opened as a place of entertainment for the public); one represents the orchestra with the company in the gardens; the other, the private box for the Royal family, in which is seen the Prince of Wales, surrounded by the courtiers, they were supposed to be unique, but an impression of the first mentioned, has since been discovered in the Burney collection preserved in the British Museum; this impression, however, proves that they were expressly engraved to be used as fan-mounts, which will sufficiently account for the great rarity of these curious and interesting prints.

J. E. COOMBS.

1124 Reading the Scriptures; fol. mezzotinto proof before letters, 7s. 6d. *B. R. Haydon.*

RICHARD COOPER.

1125 Portraits of the children of Charles the First, *fine old impression*, 7s. 6d. *Vandyck.*

ROBERT COOPER.

1126 The Hornbook, from a picture by Schidone in the Earl of Ashburnham's possession, 4to, *engraver's proof in the earliest state*, 5s.

CORNILLIET.

1127 La leçon d'anatomie; *from the fine picture by Rembrandt in the Gallery at the Hague*, half sheet mez., *proof*, 18s.

CORNELIUS CORT.

1128 Christ crowned with thorns, after Muziano, *superb proof before the names of the artists*, scarce, 9s.

1129 The transfiguration, sheet, *fine*, 10s. 6d. *Raffaelle.*

SAMUEL COUSINS.

1130 Bolton Abbey in the Olden Time, FIRST-CLASS PROOF ON INDIA PAPER of the second plate, £6 6s. *Sir E. Landseer, R.A.*

1131 La Surprise; half sheet mez. *proof before letters*, 7s. 6d. *Dubuffe.*

1132 The sunshine of love, fol. mez. 6s. *J. Raoux.*

A. COYPEL.

1133 Triumph of Galatea; *painted and etched by A. Coypel and finished by C. Simonneau*, sheet, 10s. 6d.

FRANCIS COZZA.

1134 The sleeping Saviour adored by three Angels (1), *fine*, 12s. Franc. Cozza Inventor, sculpsit et pinxit.

MASTER OF THE CRAB.

1135 The Annunciation (1); *very fine, and of the greatest rarity*, £14 14s.

LUCAS CRANACH.

1136 The penitence of Saint Chrysostom (1), *very fine impression in fine condition and scarce*, £1 11s. 6d.

ENGRAVINGS ON WOOD BY LUCAS CRANACH.

1137 Adam and Eve in Paradise (1), *fine and very scarce*, 15s.

1138 Repose in Egypt, with a group of angels dancing (4), 8s.

1139 The passion of Jesus Christ; set of 15 plates (6-20), *separate plates*, 3*s.* 6*d. each*, viz. Agony in the garden; Christ led before Pilate; Christ before the high priest; The high priest rending his garments; Christ brought before Herod; Christ shown to the people; The flagellation; Christ bearing his Cross; The Crucifixion; The ascension.

1140 St. Anthony carried into the air and tormented by Demons (56), 16s.

1141 —— Ditto, *superb original impression*, very scarce, £1 11s. 6d.

1142 St. Jerome's penitence in the desert, (63) 9s.

1143 —— Ditto, very fine, £1 1s.

1144 The Virgin presenting the Infant Saviour to St. Anne (68), 5s.

1145 The infant Saviour standing on a tomb (73), scarce, 7s. 6d.

1145*Venus and Cupid (113), *scarce*, 12s.

1146 Judgment of Paris (114), *very fine old impression*, 18s.

1147 A wild man on hands and feet devouring young children (115), 3s. 6d.

1148 A tournament, 1506 (124), *scarce*, 7s. 6d.

1149 —— Ditto, fine old impression, £1 1s.

1150 A tournament, 1509 (126), *very fine original impression*, 25s.

1151 Portrait of Martin Luther, full length (148), scarce, 5s.

1152 Portrait of Melancthon, full length, 1561 (153), 5s.

1153 Portrait of John Frederick duke of Saxony, with arms; folio, 5s.

HANS VON CULMBACH.

1154 Christ bearing his cross, copied from Martin Schoengauer (13); *fine and scarce*, £1 11s. 6d.

1155 Christ crowned with thorns (5), *very scarce*, 12s.

DOMENICO CUNEGO.

1156 Lot and his daughters, fol. 5s. *Annibale Caracci.*

1157 The Angel delivering Peter from prison, fol. 7s. 6d. *Dominichino.*

ALOISIO CUNEGO.

1158 Moses breaking the tables of the law, *from a picture at Parma by Parmegiano*, fol. 3s. 6d.

1159 Christ sinking under his cross, " Lo Spasimo di Sicilia," half sheet, 7s. 6d. *Raffaelle.*

1160 The Virgin lamenting over the dead body of Christ, at the foot of the Cross, with St. John, &c., *from a picture by Spagnoletto*, in the collection of Lord Arundell, of Wardour, 1775, sheet, *scarce and very fine*, £1 1s.

ALBERT CUYP.

1161 Etchings of Cows, set of 6 small plates, *scarce*, £1 1s.

CORNELIUS VAN DALEN.

1162 Portraits of Boccaccio, Giorgione, Aretin, and Sebastian del Piombo; *the set of four*, PROOFS BEFORE LETTERS, but cut nearly close; folio, £4 4s. *Titian.*

1163 Portrait of Boccaccio, *from a picture by Titian*; fol. very fine, 18s.

1164 The Virgin and Infant Saviour; folio, *very fine*, 25s. *G. Flinck.*

1165 Nature adorned by the three Graces, engraved on two plates, *most brilliant impression in the first state, with the Latin inscription, and before the name of Blooteling*, rare, £1 11s. 6d. *Rubens.*

1166 Venus flying from Cupid, the string of whose bow is broken; *from a picture by Flinck*, fol. fine, 10s. 6d.

1167 —— Ditto, *superb proof, before all letters*, extremely rare, £3 3s.

*** A very curious and early proof before the expression in the eyes of Venus was altered.

1168 Charles II., King of England; 3 qrs. in armour; *beautiful proof before the face was altered, and before the crown on the table*, folio, very rare, £2 2s.

1169 The Right Honourable and most noble Algernon Percy Earle of Northumberland, Lord Poynings, Fitz Payne and Brian, knight of the most noble order of the Garter, Admirall and Generall of his Majestie's Fleet for this Expedition, 1636; *an impression of the most extraordinary brilliancy*, most rare, 4to, £8 8s.

*** From Mr. Esdaile's collection, who purchased it at the sale of Sir Mark Sykes' prints for £15.

1170 Celsissimus Potentissimus et Illustrissimus Princeps Henricus Dux Glocestriæ Comes Cantabrigiæ et Eques nobilissimi Ordinis Garterii; in armour, in an oval, *very fine impression*, fol. £1 1s. *S. Luttichuys.*

1171 —— Ditto, *a beautiful impression with large margin*, rare, £2 5s.

1172 James duke of York and Albany, *companion to the preceding print*, fol. fine, £1 1s. *Ibid.*

1173 Portrait of John Maurice, Prince of Nassau, &c., in an oval, decorated with heraldic shields, large folio, *superb impression*, scarce, £1 11s. 6d. *G. Flinck.*

1174 Francis Deleboe Sylvius, professor of Medicine in the Academy at Leyden; fol., *fine*, 12s.

1175 —— Ditto, *an impression of extraordinary brilliancy*, £2 2s.

DANKER DANCKERTS.

1176 The four times of the day, *from pictures by Berghem*, half sheet, the set £1 5s.

1177 Le Manège, *from a fine picture by Wouvermans*, superb proof in the first state before all letters, *extra rare*, £2 12s. 6d.

HEINRICH DANCKERTS.

1178 Carolus IIus Dei Gratia Magnæ Brittanniæ Franciæ et Iliberniæ Rex; when young, in a corslet and sash, with long flowing hair, &c., from a picture at Knole, *superb impression, with large margin, and in beautiful condition*, fol., very rare in so fine a state, £3 3s. *Adrian Hanneman.*

JEROME DANZEL.

1179 Vulcan presenting to Venus the arms for Æneas, *from a picture painted by Boucher for the Royal manufactory of Tapestry*, sheet, scarce and very fine, £1 11s. 6d.

1180 Le gateau des rois, *from a picture by Gilles Van Tilborgh*, half sheet, fine, 12s.

PIERRE DARET.

1181 The angel delivering Peter from prison, half sheet, *fine proof before the inscription*, 16s. *Dominichino.*

JOHN DAULLE.

1182 Adoration of the Shepherds, from the picture in the Dresden Gallery, fol. *fine proof before any letters*, 10s. 6d. *Bassano.*

1183 Naissance et triomphe de Venus, half sheet, *very fine, with large margin*, 10s. 6d. *F. Boucher.*

1184 Repos de Venus et les Graces au bain, fol., 5s. *Raoux.*

1185 La Ménagere Flamande; interior, with figures, still life, &c., *fine*, 12s. *Teniers.*

1186 L'Enfant qui joue avec l'amour, fol., 7s. 6d. *Vandyck.*

1187 The vengeance of Latona, fol., fine, 5s. *Jouvenet.*

1188 La peleuse de pommes—La Riboteuse Hollandoise; *from capital pictures by Metzu;* the pair very fine, and in fine condition, with large margin, fol., £1 11s. 6d.

1189 Portrait of Hyacinthe Rigaud, the eminent painter, 3 qrs., seated at his easel painting the portrait of his wife; half sheet, *scarce and very fine*, 10. 6d. *Ipse.*

1190 Danae and the golden shower, from a picture by De Troy, half sheet, *fine proof before letters, scarce*, 15s.

1191 Charles Edouard, fils ainé de Jacques Stuard, né à Rome le 31 Décembre, 1720; *brilliant impression in perfect condition and with large margin*, 15s.

1192 Chas. Edward Stuart, the young pretender; 3 qrs. in armour, fol., *brilliant proof*, £1 1s.

1193 Portrait of Jean Baptiste Rousseau, the celebrated poet, 3 qrs., seated, fine, 12s. *J. Aved.*

1194 Portrait of C. Deshais Gendron, M.D., fol., *most brilliant impression with large margin*, £1 1s. *H. Rigaud.*

1195 John Mariette, *the celebrated engraver and printseller;* folio, *brilliant proof before any letters*, £1 1s. *Pesne.*

F. DAVID.

1196 Portrait of Gaspard Netscher, his wife, and son, at a window, *from a picture painted by himself in* 1674; half sheet scarce, 9s.

JOHN DEAN.

1197 A group of four children with a lamb and fruit, *from a picture at Wilton*, sheet, mez., scarce, 10s. 6d. *Rubens.*

1198 A shepherdess; fol mez., 5s. *Hoppner.*

1199 Democritus; *from the famous picture at Wilton House*, half sheet mez., 10s. 6d. *Spagnoletto.*

DELAFOSSE.

1200 Mozart, *the immortal musician*, at the age of 7, playing on the harpsichord, accompanied by his father and sister; small folio, £1 11s. 6d. *L. C. de Carmontelle.*

*** An extremely interesting print, prettily executed and very scarce.

FRANCIS DELARAM.

1201 Vera effigies prudentissimæ principis Elizabethæ Angliæ Franciæ et Hibe Reginæ, &c.; magnificently dressed, holding the sceptre and orb, in an oval with five lines beneath; *brilliant impression in the most beautiful condition, and with large margin*, 4to, very rare, £4 4s.

1202 The portraiture of the illustreous Princesse Frances Duchess of Richmond, and Lenox, daughter of Thomas Lord Howard of Bindon, second sonne of Thomas duke of Norfolk, &c.; in a dress richly adorned with jewels, 4to, *fine and of very great rarity*, £3 3s.

1203 The Right vertuous and noble the Ladie Frances Countesse of Hertford; richly dressed, in an oval, with six English verses beneath, 4to., *very fine impression, with large margin and in the most perfect condition, very rare*, £3 3s.

1204 "Matthias de Lobell medicus, botanographus, insulanus anno reparatæ salutis 1615 ætatis 76," fol., *very fine and extremely rare*, £2 2s.

JEAN MARIE DELATTRE.

1205 The musical party, interior, from a picture by Netscher, *most brilliant proof before letters, with good margin*, fol., 15s.

WILLIAM JAMES DELPH.

1206 George Villiers duke of Buckingham, "Fidei Coti Cula crux," in a magnificent dress richly adorned with pearls; large oval in a square, half sheet; *from a picture by Mirevelt*, fol. fine and rare, £2 2s.

1207 —— Ditto, *a matchless proof before all letters, in the most beautiful condition;* UNIQUE, £21

*** Of the beauty of this chef-d'œuvre of engraving it is impossible to speak in terms too high; as a model of excellence in its particular way, it ought to be publicly exposed in a national depository, that all amateurs and practisers of engraving might have an opportunity of inspecting it.

1208 Portrait of Henrietta Maria Queen of England, in a dress richly decorated with pearls, large oval folio, *most brilliant impression*, scarce, £2 5s. *Mytens.*

1209 Portrait of Catherine countess of Culemborch; fol. in a large oval; *most brilliant impression*, 18s. *Mirevelt.*

1210 Prince Charles Louis Count Palatine of the Rhine, fol. *most brilliant impression*, 16s. *Mirevelt.*

FRANCOIS DEQUEVAUVILLIER.

1211 Féte de campagne Hollandoise; sheet, *fine and scarce*, 12s. *Scovart.*

DESCLAUX.

1212 Les pecheurs d'Adriatique; *from the celebrated picture by Leopold Robert;* beautiful proof before letters on India paper, 4to, 10s. 6d.

BARON DESNOYERS.

1213 La Vierge de la Maison d'Albe, *from the splendid picture by Raffaelle, formerly at Madrid;* fol. £1 18s.

1214 —— Ditto, *superb proof on India paper with large margin*, rare, £14 14s.

*** One of the best works of this admirable engraver.

1215 La Vierge au Berceau, *from the fine picture by Raffaelle in the Louvre;* brilliant impression, £1 11s. 6d.

1216 —— Ditto, *splendid proof* before letters, £5 5s.

1217 La Vierge aux Rochers, *from the picture in the Louvre;* fol. £1 11s. 6d. *L. da Vinci.*

1218 La Vierge au Linge, £1 7s. *Raffaelle.*

1219 —— Ditto, *brilliant proof with large margin;* £10 10s.

1220 La Vierge, dite la Belle Jardiniere, £1 5s. *Raffaelle.*

1221 —— Ditto, BRILLIANT PROOF, *extra rare*, £12 12s.

1222 La Vierge au Poisson, *from the splendid picture in the Royal collection at Madrid, painted by Raffaelle* fine old impression, £2 2s.

1223 —— Ditto, *superb impression on India paper with full margin*, scarce, £3 13s. 6d.

1224 La Vierge à la Chaise, *fine old impression*, £1 11s. 6d. *Raffaelle.*

1225 Ste. Catharine d'Alexandrie, from the Aldobrandini picture, now in the National Gallery, 15s. *Raffaelle.*

1226 —— Ditto, *choice, proof on India paper, with large margin*, £5 5s.

1227 The Virgin embracing the infant Saviour, "La Vierge du palais Tempi à Florence," fol. 18s. *Raffaelle*

1228 —— Ditto, *proof on India paper before third line of inscription, &c.*, £2 2s.

1229 Belisarius, *brilliant impression before the points*, £1 11s. 6d. *F. Gerard.*

1230 Portrait of Napoleon, full length in his coronation robes, BRILLIANT IMPRESSION *before the Eagle, &c.*, £2 12s. 6d. *F. Gerard.*

1231 —— Ditto, very *fine impression with the double-headed stamp beneath*, £1 5s.

LOUIS DESPLACES.

1232 The elevation of the Cross; half sheet, 10s. 6d. *Jouvenet*

1233 —— Ditto, very fine, 15s.

1234 Taking down from the Cross, half sheet, 10s. 6d. *Ibid.*

1235 —— Ditto, *very fine*, 15s.

1236 Orpheus obtaining from Pluto the return of Eurydice to Earth, half sheet, 5s. *Rubens.*

1237 Interior of a Corps-de-Garde, with numerous figures, *fine proof before any letters*, folio, 12s. *Le Prince.*

W. DICKINSON.

1238 Vertumnus and Pomona, fol., mez., 3s. 6d. *R. E. Pine.*

MASTER OF THE DIE.

1239 Joseph sold by his brethren, *after Raffaelle* (1), 7s. 6d.

1240 The assumption of the Virgin, *after Raffaelle* (7), *scarce*, 15s.

1241 The Virgin crowned in Heaven, *after Raffaelle* (10), 5s.

1242 Apollo ordering Marsyas to be flayed, *after Raffaelle* (31), *fine impression before the plate was re-touched*, 15s.

1243 Cupids with a garland of fruits, *from a design for tapestry by Raffaelle* (35), fine, 7s. 6d.

1244 A frieze, with an infant mounted upon a goat, with other children in procession, *after Raffaelle* (36), very fine, 15s.

1245 The triumph of love, a frieze, *after Raffaelle* (37), very fine, 15s.

1246 The fable of Cupid and Psyche, from designs by Raffaelle (39-70), *most brilliant impressions, in fine condition, mounted and bound in dark French morocco, very scarce*, £8 8s.

1247 —— Ditto, *a very fine set, and in perfect condition*, mounted and bound in morocco, rare, £6 6s.

1248 Venus ordering Psyche to fetch water from a fountain guarded by dragons, from a design by Raffaelle (71), *superb impression, and in most beautiful condition*, £7 7s.

1249 The victory of Scipio over Syphax (73), *most brilliant impression*, but a little cut at the top, 12s.

M. F. DIEN.

1250 "Les Sibylles" *from a frescoe by Raffaelle in the Chigi chapel at Rome*; sheet, fine, 25s.

1251 —— Ditto, *brilliant proof on India paper before letters*, £3 3s.

CHR. GUIL. ERN. DIETRICH.

The numbers are from Link's catalogue.

1252 "Le berger conduisant son troupeau" (134), *very fine, in the first state*, "à l'eau forte pure," in perfect condition, with large margin, scarce, 15s.

1253 Les chaumières près des ruines (144) *first state*, "à l'eau forte pure," in perfect condition, with large margin, 7s. 6d.

1254 La fente de rocher (158), *brilliant impression in the first state*, before the branch on the rock was effaced, in perfect condition, with large margin, *extremely rare*, 15s.

GEORGE T. DOO.

1255 The Holy Family; *from the exquisite picture by Correggio, in the National Gallery*; fine proof, 12s.

1256 ——Ditto, *a choice proof on India paper before letters*, £1 1s.

1257 Christ appearing to St. Peter; *from a picture in the National Gallery*; fine proof, 9s. *Annibale Caracci.*

1258 Nature (portraits of the Calmady children) from the fine picture by Sir Thomas Lawrence; *superb proof before letters in the earliest state, in fine condition, with large margin*, scarce, £9 9s.

1259 The Banished Lord, *from a picture in the National Gallery*, 5s. *Sir J. Reynolds.*

1260 —— Ditto, *fine proof*, 8s.

1261 Shylock and Jessica; *fine proof on India paper*, 15s. *G. S. Newton.*

1262 —— Ditto, *brilliant proof on India paper before letters*, £3 3s.

1263 A Bacchanalian Scene, from a picture in the National Gallery, 5s. *N. Poussin.*

1264 —— Ditto, *fine proof*, 8s.

1265 The English Girl; *proof on India paper before letters*, 18s. *G. S. Newton.*

1266 Sterne and the Grisette; *choice proof on India paper, before letters*, fol., £1 11s. 6d. *G. S. Newton.*

1267 The fair Forrester; *fine proof before letters*, fol., 16s. *H. Wyatt.*

1268 Portrait of Gevartius, from a picture in the National Gallery, 6s. *Vandyck.*

1269 —— Ditto, *fine proof*, 9s.

1270 "Ecce Homo," *from the magnificent picture by Correggio, in the National Gallery*; folio, proof, 27s.

1271 "Il Cristo giovanile," *from a picture in the possession of H. Farrer*; half sheet, fine proof, £1 11s 6d. *Raffaelle.*

SIR NICHOLAS DORIGNY.

1272 The Seven Cartoons, by Raffaelle, at Hampton Court; *brilliant impressions in the first state before the word "eques" was prefixed to Dorigny's name*, with large margins, in perfect preservation, and including the engraved title; extra rare, £12 12s.

*** For engraving the, Cartoons Dorigny received the honour of Knighthood; and the earliest and best impressions are those issued (as above) before that event—they are generally considered to possess more of the spirit of the originals than any other set published, and indeed Dorigny's bold and vigorous style is more suited to the breadth and freedom of the originals, than the highly-wrought line engravings executed within the last few years.

1273 —— Ditto, *separate plates* in the ordinary state, 12s. each, viz.:—

1. The death of Ananias.
2. Paul and Barnabas at Lystra.
3. Elymas the sorcerer struck with blindness.
4. Peter and John healing the lame man.
5. Christ's charge to Peter.
6. The miraculous draught of fishes.

1274 The transfiguration sheet, fine, 18s. *Raffaelle.*

MICHEL DOSSIER.

1275 Marriage of the Virgin; half sheet, 7s. 6d. *Jouvenet.*

1276 —— Ditto, very fine, 15s.

1277 Portrait of the Old pretender, in armour, in an oval decorated with palm leaves, trumpets, &c., fol., *superb proof before the arms were finished*, extremely rare, £2 2s.

P. DREVET.

1278 The last supper, called "La Cêne aux pieds," sheet, 9s. *Raffaelle.*

1279 Saint Anne teaching the infant Virgin to read, fol., 5s. *Jouvenet.*

1280 The annunciation; sheet, 5s. *Coypel.*

1281 The Presentation in the Temple, sheet, very fine, £1 5s. *L. de Boullongne.*

1282 Princeps Walliæ (the old pretender when young), large oval, half sheet, *very fine*, £1 11s. 6d. *N. de Largilliere.*

1283 —— Ditto, *a superb proof before the inscription round the oval and before the artists' names*, most rare, £3 3s.

1284 Portrait of Bishop Bossuet, full length in his robes, half sheet, *an extremely fine impression of this celebrated print with one dot only after the painter's name*, in perfect condition and with good margin, £3 3s. *H. Rigaud.*

1285 —— Ditto, BRILLIANT IMPRESSION BEFORE THE DOTS, and in fine condition, *rare*, £5 15s. 6d.

1286 Portrait of Cardinal Noailles, archbishop of Paris, &c.; fol., *most brilliant impression with large margin*, 12s. *Rigaud.*

1287 Nicholas Boileau: 3 qrs., *brilliant proof before all letters*, folio, *rare*, £2 2s. *Rigaud.*

1288 André Hercules Cardinal de Fleury, grand almoner to the Queen, minister of state, &c. &c., 3 qrs., in his episcopal robes, sheet, 10s. 6d. *Rigaud.*

1289 William Cardinal Dubois, Archbishop of Cambray, and first minister, died 1723; 3 qrs., in his episcopal robes, sheet, *brilliant*, 18s. *H. Rigaud.*

1290 René François de Beauvau, Archbishop of Narbonne, Commander of the Order of the Holy Ghost, &c., 3 qrs., in his rich episcopal robes, sheet, 10s. 6d. *H. Rigaud.*

1291 —— Ditto, BRILLIANT IMPRESSION, WITH LARGE MARGIN, £1 1s.

1292 Louis, Duke of Orleans, oval, in armour, with arms, 4to, very fine, 7s. 6d. *C. Coypel.*

1293 J. A. de Mesmes Comte d'Avaux, President of the French parliament; large folio, 7s. 6d. *H. Rigaud.*

1294 Henry Oswald, Cardinal of Auvergne, Archbishop of Vienna, Abbé of Cluni, Commander of the Order of the Holy Ghost, &c., in his magnificent state robes; 3 qrs., sheet, *very fine*, 15s. *H. Rigaud.*

1295 Samuel Bernard, Chevalier de l'Ordre de St. Michel, full length, seated, richly robed, *brilliant proof, in the first state, before the third line of inscription*, £2 2s. *H. Rigaud.*

1296 —— Ditto, a fine impression, in the usual state, £1 1s.

1297 Charles Montagu, Earl of Halifax, half length, folio, BRILLIANT PROOF BEFORE LETTERS, £2 2s. *Kneller.*

MARTIN DROESHOUT.

1298 The portraicture of the Right Honourable the Lord Munjoy Blunt (Earl of Newport), a small square print in a border of military figures, knights tilting, hunting, &c.; *most brilliant impression and extra rare*, £3 3s.

GASPARD DUCHANGE.

1299 Tobit restored to sight; sheet, 5s. *A. Coypel.*

1300 Christ raising the widow's son; half sheet, 7s. 6d. *Jouvenet.*

1301 The battle of the Amazons, fol. 6s. *Rubens.*

1302 Diana attired by her Nymphs; sheet, fine, 10s. 6d. *Coypel.*

CLAUDE DUFLOS.

1303 La toilette de Venus; half sheet, *brilliant impression and in fine condition*, scarce, 10s. 6d. *F. Boucher.*

1304 La naissance de Venus; half sheet, *very fine and with large margin*, 10s. 6d. *F. Boucher.*

ROBERT DUNKARTON.

1305 Lot and his daughter, sheet, mez. *scarce and very fine*, 10s. 6d. *Arnold de Guelder.*

1306 Hagar and Ishmael in the wilderness, sheet, mez. 7s. 6d. *J. S. Copley.*

1307 The History of Joseph, engraved in mezzotinto by Dunkarton and Murphy, *from pictures by Guercino in the duke of Norfolk's collection*, sheet size, 16s. *each*, viz.: Joseph's bloody garment brought to his father; Joseph sold by his brethren to the Ishmaelites; Joseph interpreting the dreams of Pharoah; Joseph's brethren bringing him presents.

HENRIQUEZ DUPONT.

1308 The Earl of Strafford going to execution; from a picture by P. de la Roche in the collection of the Duke of Sutherland; *fine proof on India paper before letters, with full margin*, £2 12s. 6d.

1309 Christ the Comforter; *beautiful proof before letters on India paper and before the tablet beneath was finished, with large margin*, £4 4s. *Ary Scheffer.*

CHARLES DUPUIS.

1310 Portrait of Nicolas Coustou, the sculptor, half length, *fine, with large margin*, 8s. *Le Gros.*

*** Engraved for his reception in the Academy, 1730.

NICOLAS GABRIEL DUPUIS.

1311 Holy Family, with St. Matthew and St. John, *from a picture by Annibale Caracci in the Dresden Gallery*, sheet, 7s. 6d.

ALBERT DURER.

1312 ADAM AND EVE (1); *a fine impression of this celebrated print*, £5 5s.

1313 —— Ditto, a brilliant impression, and in perfect state of preservation, *very rare*, £10 10s.

1314 —— Ditto, a magnificent impression of this extremely rare print, one of the finest known, £15 15s.

1315 The Nativity (2); *fine and very scarce*, £3 3s.

1316 THE PASSION OF JESUS CHRIST (3 to 18), the complete set, BRILLIANT IMPRESSIONS, AND IN FINE CONDITION, very scarce, £8 8s.

1317 —— Ditto, *a superb set in beautiful condition* and very scarce, £10 10s.

1318 Jesus praying in the Garden of Olives (19), *etched upon iron*, £1 11s 6d.

1319 —— Ditto, *magnificent impression in the very finest state, with large margin*, extremely rare, £4 14s. 6d.

*** Probably the finest in existence.

1320 Two Angels holding the Holy Handkerchief (The Sudarium) (25); very fine impression, £1 11s. 6d.

1321 —— Ditto, most brilliant impression, very scarce, £2 2s.

1322 An Angel in the air holding the Holy Handkerchief, *etched upon iron* (26), *superb impression, in beautiful condition, with a small margin*, £1 11s. 6d.

1323 The Prodigal Son feeding swine (28), a brilliant impression, £3 3s.

1324 —— Ditto, A BRILLIANT IMPRESSION IN FINE CONDITION, and *with large margin, rare*, £5 5s.

1325 —— Ditto, *a most superb impression and in perfect condition, probably the finest known;* of great rarity, £12 12s.

1326 —— Ditto, nearly equal to the preceding, £8 8s.

1327 The Virgin standing on a crescent, with a crown of stars, and holding a sceptre (32), *fine*, £1 1s.

1328 The Virgin and infant Saviour (36), *very fine*, 15s.

1329 The Virgin crowned by an angel, and holding the infant Jesus in her arms, who has a bird on his right hand (37), £1 1s.

1330 The Virgin with the infant Jesus asleep in swaddling bands (38), *very fine impression*, £1 11s. 6d.

1331 —— Ditto, *superb impression*, rare, £2 2s.

1332 —— Ditto, superb impression, *with a small margin*, £3 3s.

1333 The Virgin crowned by two angels (39), *fine and scarce*, £1 11s. 6d.

1334 —— Ditto, *extremely fine*, £2 2s.

1335 The Virgin with the infant Jesus, sitting at the foot of a wall (40), £1 1s.

1336 —— Ditto, BRILLIANT IMPRESSION, AND IN BEAUTIFUL CONDITION, WITH A SMALL MARGIN, £3 13s 6d.

1337 The Virgin and Child, with a Pear (41), BRILLIANT IMPRESSION, £2 12s. 6d.

1338 —— Ditto, *superb impression, and in beautiful condition*, £3 3s.

1339 The Holy Family (43), *etched on a plate of iron, rare*, £1 11s. 6d.

1340 The Holy Family, with a Butterfly (44), *scarce, but worm-holed in two or three places*, £1 11s. 6d.

1341 —— Ditto, *in very fine condition*, £3 3s.

1342 —— Ditto, *superb impression*, in fine condition, extremely rare, £4 14s. 6d.

1343 The Five Disciples: St. Philip (46), St. Bartholomew 47), St. Thomas (48), St. Simon (49), and St. Paul (50); *a fine set*, scarce, £2 5s.

1344 —— Ditto, *an extremely beautiful set, in fine condition*, and very scarce, £3 3s.

1345 Saint Philip (46), *brilliant and in fine condition*, 12s.

1346 Saint Christopher (51), 15s.

1347 —— Ditto, *a brilliant impression*, rare, £1 1s.

1348 Saint Christopher (52), *extremely fine*, £1 1s.

1349 Saint George, entirely armed, with the Dragon dead at his feet (53), *fine impression*, but slightly torn, 15s.

1350 —— Ditto, *most beautiful impression, in perfect condition* and rare, £2 2s.

1351 Saint Hubert (57), *a magnificent impression of this rare and interesting print*, "the chef-d'œuvre of Durer," in fine condition, £21.

1352 —— Ditto, *remarkably fine and in fine condition*, £15 15s.

1353 —— Ditto, *a fine impression*, £6 6s.

1354 —— Ditto, *in remarkably fine condition*, rare, £8 8s.

1355 SAINT ANTHONY, WITHOUT THE CITY (58), BRILLIANT, AND IN BEAUTIFUL CONDITION, very scarce, £3 3s.

1356 *Saint Jerome in his chamber* (60), £1 10s.

1357 —— Ditto, *a beautiful impression*, but slightly cut at the bottom ; £5 5s.

1358 Saint Jerome in penitence (61), *fine, scarce, and in good condition*, £2 2s.

1359 —— Ditto, *an extremely fine impression and in perfect condition*, £6 6s.

1360 Penance of St. Chrysostom, *or* St. Genevieve (63), *brilliant impression*, £2 2s.

1361 —— Ditto, *superb impression, with margin*, £5 5s.

1362 The three winged boys (66), *fine but slightly injured at two of the corners*, £1 11s. 6d.

1363 —— Ditto, *superb impression and in fine condition*, very scarce, £3 3s.

1364 Five studies of figures (70), *very fine and rare*, £1 1s.

1365 The Rape of Amymone (71), *fine*, £2 12s. 6d.

1366 —— Ditto, *brilliant impression in excellent preservation*, £4 4s.

1367 —— Ditto, *superb and in the finest preservation*, £5 5s.

1368 Pluto carrying off Proserpine (72), *etched on iron*, 15s.

1369 —— Ditto, very fine, £1 5s.

1370 The effect of Jealousy (73), *fine and in good condition*, £3 3s.

1371 —— Ditto, *slightly injured*, £2 2s.

1372 —— Ditto, *very fine, from the Maberly collection*, £4 4s.

1373 Melancholy (74), *an unusually fine impression and in excellent state*, £5 5s.

1374 —— Ditto, *a magnificent impression*, extremely rare, £7 7s.

1375 —— Ditto, *a superb impression, in beautiful condition, from Mariette's collection, with his autograph*, £8 8s.

1376 Indolence (76), *superb impression, in the most beautiful state*, £8 8s.

1377 The great fortune (77), *very fine*, but slightly injured, £3 13s. 6d.

1378 —— Ditto, *superb impression*, but a blank corner mended, £5 5s.

1379 —— Ditto, *extremely fine*, but laid down, £4 4s.

1380 —— Ditto, *a very fine impression and in excellent condition*, £6 6s.

1381 The Small Fortune (78), *very fine*, 15s.

1382 Divine justice or Nemesis (79), *a most beautiful impression in fine preservation*, rare, £2 2s.

1383 The Little Courier (80), *fine*, but slightly injured, 10s. 6d.

1384 —— Ditto, *very fine*, 15s.

1385 The lady on horseback (82), *very fine*, 18s.

1386 —— Ditto, *superb impression*, very scarce, £1 11s. 6d.

1387 The peasant and his wife (83), very fine, 15s.

1388 —— Ditto, *superb and in fine condition*, rare, £2 12s. 6d.

1389 The Oriental and his Wife (85), *fine*, 15s.

1390 The three peasants in conversation (86), *fine and in good condition*, 10s. 6d.

1391 The Ensign (87), *very fine*, £1 11s. 6d.

1392 —— Ditto, fine, but a little damaged in the blank part of the print, 15s.

1393 The peasant at market (89), *extremely fine*, £1 5s.

1394 —— Ditto, *superb impression, with small margin and in fine state ;* from Mariette's collection, with his autograph, £2 2s.

1395 The peasants dancing (90), *extremely fine and very scarce*, £1 5s.

1396 "Le violent" (92), *fine and scarce*, 15s.

1397 An old man making love to a young woman ; "les offres d'amour" (93), *fine and scarce*, £2 2s.

1398 —— Ditto, *superb impression, and in capital condition*, £4 4s.

1399 The Gentleman and Lady walking in the Fields, with Death behind a tree (94), VERY FINE, £4 4s.

1400 —— Ditto, fine old impression, £3 3s.

1401 —— Ditto, from the Dumesnil collection, *a matchless impression, in superlative condition, with large margin, and in this state, of the highest rarity*, £8 8s.

1402 The monstrous Hog exhibited at Landsee in 1496 (95), *superb impression, in perfect state, and very scarce*, £1 11s. 6d.

1403 The small horse (96) *magnificent impression*, very scarce, £2 2s.

1404 The great horse (97), 9s.

1405 —— Ditto, *a superb impression, printed on paper with the watermark of a bull's head ;* in the most beautiful condition and with good margin, *excessively rare in so fine a state*, £5 5s.

1406 The Knight of death, probably the portrait of Franz von Sickingen (98), *very fine impression of this extremely rare and curious print*, £9 9s.

1407 —— Ditto, *magnificent impression, and extremely rare*, £14 14s.

*** An impression was recently sold by public auction for upwards of thirty pounds.

1408 The Cannon Landscape (90), *etched on iron*, 7s. 6d.

1409 —— Ditto, *fine impression*, 16s.

1410 The Shield of Arms, with a cock (100), £2 2s.

1411 —— Ditto, *a perfectly brilliant impression and extremely rare*, £6 6s.

1412 THE SHIELD OF ARMS, WITH A DEATH'S HEAD (101), FINE AND RARE, £4 4s.

1413 —— Ditto, *another impression*, £2 2s.

1414 Portrait of Albert, Elector of Mayence (103), fine, £1 1s.

1415 —— Ditto, *most brilliant and in fine condition*, £2 2s.

1416 Portrait of Melancthon (105), *very fine*, £1 11s. 6d.

1417 —— Ditto, *brilliant, and in beautiful state*, £2 12s. 6d.

1418 Portrait of Erasmus (107), *very fine*, £4 4s.

1419 —— Ditto, *superb impression, in beautiful condition, and extremely rare*, £10 10s.

1420 —— Ditto, *a good impression, but cut close*, £2 2s.

1421 The entombment, sometimes considered to have been a plate left unfinished at Durer's death, and subsequently finished by Sadeler, fine, 15s.

WOOD-CUTS BY ALBERT DURER.

1422 Samson killing the lion (2), fol. 3s. 6d.

1423 The three kings bringing presents to the new-born Saviour (3), *fine*, 8s.

1424 —— Ditto, *superb impression and in beautiful condition*, scarce, 15s.

1425 Christ crowned with thorns (4), *title-page to "the large Passion,"* 4s.

1426 —— Ditto, fine, 9s.

1427 Christ with his Disciples celebrating the Last Supper (5), fine, 7s. 6d.

1428 Christ praying on the Mount of Olives (6), *damaged*, 3s.

1429 Betrayal of Christ (7), 5s. *fine*, 7s. 6d.

1430 The Flagellation of Christ (8), *brilliant*, before the text on the back, 10s. 6d.

1431 The Virgin and holy women lamenting over the dead body of Christ (13), 7s. 6d.

1432 Christ descending into Hell (14), 7s. 6d.

1433 The Resurrection (15), 5s.

1434 The passion of Jesus Christ (4—15), set of 12 large plates, *mounted on old paper and half-bound blue morocco extra*, folio, rare, £4 14s. 6d.

*** First impressions before the Latin text on the back of the prints.

1435 The passion of Jesus Christ (16—52), *a very fine set, but wanting the title*, scarce, £3 13s. 6d.

1436 —— Ditto, *single plates*, 1s. 6d. each.

1437 Passion of our Lord (16—52), *a complete set of ancient copies*, admirably executed, with the title, *mounted in a 4to-sized volume, calf extra, gilt leaves*, £2 2s.

1438 St. Martin dividing his cloak with a beggar (18), 5s.

1439 St. Barbe (24), 5s.

1440 Saint Catherine (25), 5s.

1441 Jesus Christ celebrating the last Supper with the Apostles (53), *the second plate*, 3s. 6d.

1442 Christ on the Cross with the two thieves (59), 5s.

1443 The Virgin and infant Saviour appearing to St. John (60), *title-page to the Apocalypse*, scarce, 7s. 6d.

1444 Martyrdom of St. John the Evangelist (61), 5s.

1445 The seven golden candlesticks (62), fine, 7s. 6d.

1446 The four horses of different colours (64), fine, 7s. 6d.

1447 Opening of the sixth seal (65), 7s. 6d.

1448 The four angels guarding the winds (66), 5s.

1449 The saints and elect with palms in their hands praising God (67), 5s.; *fine*, 7s. 6d.

1450 The seven angels with trumpets (68), fine, 7s. 6d.

1451 The woman clothed with the sun, the dragon with seven heads (71), *fine*, 7s. 6d.

1452 The woman of Babylon sitting on the seven-headed beast (73), *damaged*, 3s.

1453 The beast with the horns of a ram (74), 4s.; *fine*, 6s.

1454 Life of the Virgin (76—95), set of 20 plates, SUPERB IMPRESSIONS, *very large margins, with the title and Latin text complete*, in the original limp vellum binding, excessively rare, £9 9s.

1455 The Virgin seated on a crescent suckling the infant Saviour (76), *title page to "The Life of the Virgin,"* 7s. 6d.

1456 The High Priest refusing the offering of Joachim (77), 2s. 6d.; *fine*, 4s.

1457 An angel appearing to Joachim (78), 2s.; *fine*, 4s.

1458 St. Joachim embracing St. Anne under the golden gate (79), 2s. 6d.; *very fine*, 5s.

1459 The birth of the Virgin (80), 2s. 6d.

1460 The presentation of the young Virgin in the Temple (81), 2s. 6d.; *fine*, 5s.

1461 Marriage of the Virgin (82), 3s. 6d.; *very fine*, 5s.

1462 The annunciation (83), 2s. 6d.; *very fine*, 5s.

1463 —— Ditto, *very fine, with large margin*, 7s. 6d.

1464 The visitation (84), 2s.; *very fine*, 5s.

1465 The nativity, with angels (85), 2s. 6d.; *very fine*, 5s.

1466 The circumcision (86), 2s.; *fine*, 3s. 6d.

1467 Adoration of the Kings (87), 3s.; *very fine*, 5s.

1468 The presentation in the Temple (88), 2s.; *fine*, 5s.

1469 Repose in Egypt (90), 2s. 6d.

1470 Christ disputing with the doctors in the Temple (91), 2s; *fine*, 5s.

1471 Christ taking leave of his mother (92), 2s. 6d.; *fine*, 5s.

1472 Death of the Virgin (93), 2s.

1473 Assumption of the Virgin (94), 2s.

1474 Adoration of the Virgin by St. Paul, St. John, St. Anthony, St. Catherine, &c. (95), 2s.

1475 Holy Family, St. Anne embracing the infant Jesus, accompanied by St. Joseph and St. Joachim (96), 7s. 6d.

1476 The Holy Family, a composition of numerous figures, with two angels in front, one of whom plays upon the guitar (97), *very fine*, 7s. 6d.

1477 The Virgin and Child seated in a landscape, Joseph and four angels in adoration (99), 2s. 6d.; *fine*, 5s.

1478 The Virgin and Child seated in an arched chamber, with two angels, St. Thomas, &c. (100), 2s. 6d.; *fine*, 5s.

1479 —— Ditto, *extremely fine and in perfect condition*, 7s. 6d.

1480 The Virgin and Child surrounded by numerous angels, one of whom plays upon a drum, two others in the air hold over the Virgin's head a regal crown (101), 4s. 6d.

1481 Holy Family, with two angels crowning the Virgin, &c. (102), fol. 3s.

1482 —— Ditto, *very fine*, 9s.

1483 St. Christopher (104), *damaged*, 3s.

1484 St. Elias seated at a table in the wilderness with a hermit, a bird bringing them bread (107), 5s.

1485 St. Stephen, St. Gregory, and St. Lawrence (108), 3s.; *fine*, 5s.

1486 St. Francis receiving the stigmata (110), 2s. 6d.; *fine*, 5s.

1487 St. George slaying the dragon (111), *fine*, 5s.

1488 St. Jerome in a Grotto (113), 3s. 6d.

1489 St. Jerome reading in his cell, with his lion, &c. (114), 4s.

1490 —— Ditto, *very fine, with good margin*, 7s. 6d.

1491 The eight patron Saints of Austria (116), *slightly injured*, 5s.

1492 The execution of the ten thousand martyrs of Nicomedia (117), fol. 3s. 6d.

1493 Three bishops conversing (118), 3s. 6d.; *fine*, 6s.

1494 Martyrdom of St. Catherine (120), fol. 3s.

1495 The Holy Trinity; with several angels bearing the instruments of the Passion (122), 4s.; fine, 7s. 6d.

1496 Christ appearing to St. Gregory during the celebration of Mass (123), 5s.

1497 The last judgment (124), 5s.; *very fine*, 9s.

1498 The decollation of St. John the Baptist (125), 3s.

1499 —— Ditto, *an extremely fine impression*, 7s. 6d.

1500 Herodias receiving the head of John the Baptist (126), *very fine*, 7s. 6d.

1501 A savage slaying a knight; Hercules? (127), fol. *very fine*, 7s. 6d.

1502 The bath (128), 3s. 6d.; *extremely fine*, 7s. 6d.

1503 A man on horseback followed by another with a halberd (131), fol. 3s. 6d.

1504 A man on horseback riding towards the left, followed by his halberdier; *sometimes called the great courier* (131), fol. 3s. 6d.

1505 The triumphal car of the Emperor Maximilian, engraved on wood by Jerôme Resch in 1522, from the painting by Albert Durer in the Town Hall at Nuremburg (139), *superb impression of the second edition*, 1523, *in most perfect state of preservation and of the greatest rarity*, £5 5s.

*** Ce morceau est un chef-d'œuvre de l'art de la gravure en bois, et le plus beau de tous ceux de ce genre que l'on ait d'Albert Durer. Le dessein correct et plein de gout ne laisse aucun doute que Durer ne l'ait tracé lui-même sur les planches. Il faut en même temps admirer le talent rare du graveur qui l'a exécuté en bois. Bartsch.

1506 The Virgin crowned seated on a bank, with the infant Saviour in her lap (app. 13), 5s.

1507 St. Martin on horseback dividing his cloak with a beggar (app. 18), 5s.

1508 Saint Barbe, seated, with a chalice in her hands (app. 24), 5s.

1509 Saint Catherine, with emblems of her martyrdom (app. 25), 5s.

1510 Portrait of the emperor Charles the Fifth (app. 41), *scarce*, 15s.

PIERRE JEAN DURET.

1511 Le pâtre amoureux (landscape with cattle drinking, shepherds, &c.) half sheet, *fine, with large margin*, 10s. 6d. *Berghem.*

ETCHINGS BY CORNELIUS DU SART.

1512 A group of peasants at a window singing and drinking, "Les crieurs" (1); *brilliant impression, before the plate was cut to an oval*, £1 5s.

1513 —— Ditto, *the cut plate*, 3s. 6d.

1514 The two singers (3), *the plate reduced to an oval*, 3s. 6d.

1515 The Two Singers (4), a repetition of No. 3, but etched in a more delicate and careful style, *brilliant impression, from the Dumesnil Collection*, £1 11s. 6d.

1516 The drunken couple (7), 10s. 6d.; *very fine*, £1 1s.

1517 Interior, with a Woman having an operation performed on her foot (La Ventouse) (12), 7s. 6d.

1518 —— Ditto, *fine, with large margin, before the address of Gole was erased*, 15s.

1519 The Village Surgeon (13), 7s. 6d.

1520 The Merry Cobbler (14), 7s. 6d.

1521 —— Ditto, *fine, with large margin, before Gole's address was erased*, 15s.

1522 —— Ditto, A SUPERB PROOF IN THE FIRST STATE, BEFORE ANY INSCRIPTION AND BEFORE MUCH EXTRA WORK, WITH LARGE MARGIN AND IN THE MOST UNEXCEPTIONABLE CONDITION, RARE, £6 6s.

1523 "Le violon assis" (15), Interior of a Drinking House, with numerous figures carousing and listening to a man playing on the violin, *very fine*, £1 11s. 6d.

1524 —— Ditto, *superb impression, with much burr*, £2 12s. 6d.

1525 The Great Fair (16), *the largest of his etchings*, fine, £2 2s.

ENGRAVINGS IN MEZZOTINTO BY CORNELIUS DU SART.

1526 The Village Barber (18), £1 5s.

*** *Ce morçeau est très rare.*—Bartsch.

1527 A man about to fire a rocket, "L'artificier" (33), 7s. 6d.

1528 —— Ditto, BRILLIANT PROOF BEFORE THE INSCRIPTION, *rare*, £2 2s.

1529 A woman displaying the "Orange colours," La femme du parti orange (34), 15s.

1530 A woman firing a rocket, "La femme artificier" (36), 15s.

1531 —— Ditto, BRILLIANT PROOF BEFORE THE INSCRIPTION, *rare*, £2 2s.

1532 The drunken sailor (37), 15s.

1533 —— Ditto, SUPERB PROOF BEFORE LETTERS, *rare*, £2 2s.

*** The preceding four prints, Nos. 33 to 37, were published on the occasion of the taking of Namur, 1695, by William of Orange, afterwards King of England.

The following prints, were unknown to Bartsch, but are described in the supplement by Rudolph Weigel.

1534 A sailor dancing with his mistress (42), 15s.

1535 —— Ditto, *brilliant proof before inscription*, £2 2s.

1536 The two lovers (47); *brilliant with large margin*, £1 15s.

1537 The five senses (50-54); *fine and scarce*, £2 2s.

1538 The laughing peasant (49), fine, £1 1s.

*** Pendant du No. 17, B, c'est un des plus beaux morçeaux du maitre.—"Weigel."

1539 The peasant and his family (a), *rare*, £1 11s. 6d.

1540 The joyous society "Le roy boit" (c), 15s.

1541 A man firing a rocket, a boy holding a torch, &c. *effect of torch light*, "Victoria publica" (d), 15s.

1542 A drummer holding a lighted torch in one hand and a goblet of wine in the other "Cesaris Bacchique amicus" (e), 15s.

1543 The two musicians (m); *probably engraved by Gole*, 10s. 6d.

1544 Portrait of a young man holding up a goblet of wine; in an oval; "Le buveur content" (q), 12s.

The following are undescribed by Bartsch or Weigel.

1545 Interior, a man seated by a barrel, holding a pipe in one hand and a glass in the other; a woman leaning over him; before them on the ground is a large bottle; 4to, 15s. C. D. inv.—J. Gole fec. et exc. cum Privil. Amstelodami.

1546 Portrait of a monk, with his cord and beads; seated by a barrel, holding in one hand a goblet and in the other a pipe; he has his mouth wide open and is inebriated, a small 4to, *fine and rare, with large margin*, £1 1s.

1547 Interior, with two men playing at backgammon; beneath is inscribed "'t Verkeer Bort." 4to, 10s. 6d. C. Du Sart inv. J. Gole fec. et exc. &c.

1548 Interior, with a young man singing; 8vo, *first state before any inscription, most brilliant and rare*, £3 3s.

1549 —— Ditto, second state, *before inscription*, but with the tablet burnished in, £2 2s.

JEAN DUVET, *Dit* LE MAITRE A LA LICORNE.

1550 A battle between a lion, lioness, an envenomed dragon, and a unicorn, "poison et contre-poison" supposed to represent the quality of counter-poison attributed to the horn of the unicorn (44), *very rare, but not in fine condition*, 15s.

CHOICE ENGRAVINGS IN MEZZOTINTO BY RICHARD EARLOM.

1551 Elijah praying over the widow's son, *from a picture by Rembrandt at Stourhead*; half-sheet, 9s.

1552 —— Ditto, brilliant proof before letters, with large margin, *very scarce*, 25s.

1553 David and Goliath, from the Duke of Devonshire's picture, folio, 3s. *S. Rosa.*

1554 Jacob wrestling with the Angel, *companion to the preceding*; fol. 3s. *Ibid.*

1555 Bathsheba bringing Abishag to David, *from the picture formerly at Houghton*, sheet, fine, 15s. *Vanderwerff.*

1556 —— Ditto, *proof before letters*, 25s.

1557 —— Ditto, *most brilliant proof before the letters and motto*, rare, £2 2s.

1558 Triumph of Mordecai, *from the Marquis of Bute's picture;* sheet, very fine, 9s. *G. Van. Eckhout.*

1559 —— Ditto, fine proof, 15s.

1560 Susannah and the elders; sheet, very *fine*, 10s. 6d. *Rembrandt.*

1561 The Holy family, *from a picture in the Earl of Chesterfield's possession*, sheet, fine, 15s. *Rubens.*

1562 The repose in Egypt; sheet, *brilliant proof before letters*, scarce, £1 11s. 6d. *Correggio.*

1563 The presentation in the temple, *from Horace Walpole's picture*, half-sheet, 9s. *Rembrandt.*

1564 —— Ditto, fine proof before letters, 12s.

1564* Christ Healing the Blind Man, very fine proof before letters, £1 1s. *Annibale Caracci.*

1565 "Salvator Mundi," Christ blessing bread, *from the celebrated picture by Carlo Dolce, in the collection of Paul Methuen* (1769) half-sheet, very fine and scarce, £1 11s. 6d.

1566 Mary Magdalen washing Christ's feet; *from a picture formerly at Houghton*, sheet mez. 12s. *Rubens.*

1567 A sleeping Bacchus; *from a picture formerly at Houghton*, sheet, 9s. *L. Giordano.*

1568 —— Ditto, *brilliant proof before letters, and before the motto in the arms, scarce*, 15s.

1569 Judgment of Paris, *companion to the preceding*, 9s. *Ibid.*

1570 Orpheus charming the Brutes; *from the picture by Castiglione*, formerly at Houghton, 4s.

1571 —— Ditto, *proof before letters, and before the motto in the arms*, 7s. 6d.

1572 The Exposition of Cyrus, companion to the preceding, and engraved from a picture by Castiglione in the same collection, *proof before letters, and before the motto in the arms*, 7s. 6d.

1573 Death of Hippolitus; *from the Duke of Bedford's picture by Rubens*, sheet, 8s.

1574 Galatea; *from a picture in the possession of Captain Ellis*, sheet, very fine, 8s. *Luca Giordano.*

1575 Una (Faery Queene), 17¾ by 23, 7s. 6d. *West.*

1576 A Witch entering the Infernal Regions, 18 by 26, *from a picture by Teniers, in the collection of Samuel Rogers, proof*, 12s.

1577 Meleager and Atalanta hunting the wild boar; sheet, *fine and scarce*, 7s. 6d. *R. Wilson.*

1578 Colonel Mordaunt's cock match at Lucknow in 1786, *from a picture in the possession of Warren Hastings*, sheet, mez. fine, 15s. *Zoffanij.*

1579 Pillaging the Royal wine cellars, Aug. 10, 1793 (French revolution), large sheet, mez. 12s. *Zoffanij.*

1580 Embassy of Hyderbeck to Calcutta, from the Vizier of Oude, in 1788, to meet Lord Cornwallis, sheet, 8s. *Zoffanij.*

1581 Girl and pigs; half sheet, mez. *superb proof*, rare, £2 2s. *Gainsborough.*

1582 The singing master; *from a picture at Windsor*, half sheet, 9s. *Schalcken.*

1583 —— Ditto, *very fine impression*, 15s.

1584 Lady and Child, with fruit and vegetables (Rubens' son and nurse), SUPERB PROOF, BEFORE ANY LETTERS, IN THE EARLIEST STATE, very rare, £3 3s. *Rubens.*

1585 —— Ditto, *an early etching before the plate was mezzotinted*, scarce and interesting, 7s. 6d.

1586 A lady reading, *from the picture by Ferdinand Boll, formerly in the Houghton collection*, folio, fine, and with large margin, 7s. 6d.

1587 A male and female peasant with a large jug, 4to mez. fine proof, 5s. *Teniers.*

1588 A Fruit Piece; a Flower Piece; from the celebrated original pictures by Van Huysum, formerly in the Houghton collection, the pair, BRILLIANT PROOFS BEFORE LETTERS, IN FINE CONDITION, £6 6s.

1589 —— Ditto, A SUPERB PAIR OF PROOFS, *before the inscriptions, and before the mottoes beneath the arms*, extremely scarce, £14 14s.

1590 —— Ditto, *choice proofs in the earliest state, before any letters and before the arms*, UNIQUE, £15 15s.

*** The publishers term this choice pair of proofs unique, never having heard of a pair in a similarly early state.

1591 A concert of birds, *from the fine picture by Mario di Fiori*, formerly at Houghton, sheet, very fine, 15s.

1592 —— Ditto, MOST SUPERB PROOF BEFORE LETTERS, AND BEFORE THE MOTTO IN THE ARMS, in beautiful condition, with large margin, very scarce, £2 2s.

1593 Lioness attacking a wild boar; sheet, fine proof, 12s. *Snyders.*

1594 Lion and Boar; *from a picture in possession of the Duke of Newcastle;* sheet, very fine, 16s. *Snyders.*

1595 A blacksmith's shop; sheet, *fine*, 18s. *J. Wright.*

1596 The Forge; fine effect of fire light, *most brilliant proof, in beautiful condition*, £2 2s. *J. Wright.*

1597 Lioness and whelps (the young were whelp'd in the Tower of London, 1792); sheet, *very fine*, 12s. *J. Northcote.*

1598 A brewhouse yard; sheet, *rare*, 12s. *G. Garrard.*

1599 The Water-mill, *from Lord Trevor's picture;* sheet, very fine and scarce, 16s. *Hobbema.*

1600 Smugglers attacked, sheet, 7s. 6d. *Sir F. Bourgeois.*

1601 Smugglers defeated; *fine proof*, 10s. 6d. *Sir F. Bourgeois.*

1602 The porter and hare; sheet, *fine* 12s. *Zoffanij.*

1603 Fruit pieces, from pictures formerly in the Houghton Gallery; the pair, *fine impressions with large margin*, 9s. *Campidoglio.*

1604 The Larder, *from a capital picture by Martin de Vos, formerly at Houghton*, fine impression, 10s. 6d.

1605 —— Ditto, *brilliant proof before letters*, £1 1s.

1606 A Game Market, from a picture by Snyders, formerly at Houghton, *fine proof before letters*, £1 11s. 6d.

1607 A Fruit Market, from the picture by Snyders & Long John, formerly at Houghton; sheet, *fine old impression*, 12s.

1608 —— Ditto, *most brilliant proof before letters, and before the motto in the arms*, with large margin, £1 11s. 6d.

1609 Interior View of the Pantheon in Oxford Street, London, 1772, *fine and scarce*, 12s. *C. Brandoin.*

1610 Interior of the Royal Academy, London, with portraits of the Academicians at the period of its first establishment, 20 by 28, *brilliant impression*, £1 11s. 6d. *Zoffanij.*

1611 The Exhibition of the Royal Academy in 1771, *very fine*, 12s. *C. Brandoin.*

1612 —— Ditto, *brilliant proof before letters*, scarce, 25s.

1613 James Stuart, Duke of Richmond; *from a picture by Vandyck in* (1773) *the collection of P. Methuen*, half-sheet, brilliant, 7s. 6d.

1614 The Duke of Aremberg, on horseback, *from the fine picture by Vandyck, at Holkham*, sheet, 10s. 6d.

1615 Portrait of Rembrandt; from a picture by himself, large folio, *brilliant proof before letters*, £1 11s. 6d.

1616 Rubens' wife; *from the Duke of Marlborough's picture*, half-sheet, very fine, 12s. *Rubens.*

1617 Rembrandt's wife, *from a picture by Rembrandt, formerly at Houghton*, fol. extremely fine, 12s.

1618 The Misers; *from the capital picture by Quintin Matsys at Windsor Castle;* half sheet, *fine and scarce*, £1 11s. 6d.

GERARD EDELINCK.

The numbers refer to Dumesnil "Le Peintre-graveur Français."

1619 Moses showing the tables of the law (2); fine impression, 35s. *P. de Champagne.*

1620 —— Ditto, *superb proof in the earliest state, before the names of the artists and the dedication;* in fine state, with good margin, and of the greatest rarity, £10 10s.

1621 The Holy Family (4), "La Vierge au berceau," from the celebrated picture by Raffaelle in the Louvre; *superb impression in the first state, before the arms of Colbert; in the most beautiful condition, with large margin*, extremely scarce, £18 18s.

*** The chef-d'œuvre of Edelinck; in the collection of prints in the "Bibliothèque Impériale" at Paris is an impression slightly unfinished, for which the French Government paid £73 10s. at the sale of the Duke of Buckingham's collection in 1834.

1622 —— Ditto, before the arms of Colbert were erased, fine impression, but very small margin, *very scarce*, £2 2s.

1623 The Virgin and infant Saviour, "Ego dilecto meo, et ad me conversio ejus" (6); BRILLIANT IMPRESSION IN THE FIRST STATE, BEFORE THE COAT OF ARMS, AND IN FINE CONDITION; £3 3s. *J. Stella.*

1624 —— Ditto, in the same early state as the preceding, but cut close all round, 9s.

1625 "La Vierge couseuse" (7), The Virgin sewing, with the infant Saviour sleeping, guarded by Angels; *from the well known picture by Guido,* half sheet, brilliant impression in the first state, before the address of Poilly was erased, *very scarce,* £2 2s.

1626 Repose in Egypt, Joseph presenting flowers to the infant Jesus (9); *fine proof before letters, and before "C. P. R." on the left of the print;* half sheet, £3 3s.

1627 "La vierge de douleur," the Virgin weeping at the foot of the cross; *from the celebrated picture by Philip de Champagne* (13), half sheet, 15s.

1628 —— Ditto, very fine; *in the rare state before the address of Audran and before the erasure of "avec privilége du Roy,"* £2 2s.

1629 —— Ditto, *superb impresssion in the same rare state,* in remarkably fine condition, £4 4s.

1630 Christ on the cross, surrounded by Angels, with another group of angels kneeling at the foot; *on two sheets* (17), *brilliant impression, in fine condition,* £2 12s. 6d. *C. Le Brun.*

1631 St. Athanasius showing the Trinity (24); 4to. *fine,* 5s. *J. B. de Champagne.*

1632 Portrait of the Duchesse de la Valliere, full length, as a Repentant Magdalen (32), *very fine impression,* £2 2s. *C. le Brun.*

1633 —— Ditto, *before the address of Drevet,* £2 12s. 6d.

1634 The Battle of the Standard (44), from the celebrated Cartoon, painted by Leonardo da Vinci in competition with Michael Angelo's Cartoon of Pisa, *modern impression,* 12s.

1635 —— Ditto, *very fine impression before the points on the sword,* rare, £4 4s.

1636 Philippe de Champagne, the celebrated Painter (164), *brilliant impression in the first state,* before the damage on the plate, but one line of inscription cut off, fol. £1 11s. 6d. *Ipse.*

1637 Charles Colbert Marquis de Croissy (175), *superb proof in the first state, before the arms and before all letters,* £2 12s. 6d. *H. Rigaud.*

*** Tres rare; La seule épreuve de cet état que nous ayons vue fait partie de la collection de M. Forster, graveur.—Dumesnil.

1638 Martin Vanden Bogaert, the celebrated Sculptor, known in France under the name of "Desjardins" (182), three-quarters, large folio, *very fine impression before the address,* £1 1s. *H. Rigaud.*

1639 Nathaniel Dilger (185), *splendid impression in fine condition with good margin,* £3 15s.

*** Morçeau rare et recherché.—Dumesnil.

1640 Gédéon Berbier du Metz, Président à la Chambre des Comtes de Paris (190), in his official robes, large oval, with arms, BRILLIANT PROOF BEFORE ALL LETTERS, VERY SCARCE, folio, £1 1s. *H. Rigaud.*

1641 Phillippe Evrard, avocat au parlement de Paris (198), *superb proof in the first state before all letters and with the arms unfinished*, rare, 15s. *Tortebat.*

1642 His Royal Highness James Prince of Wales, &c., born at the palace of St. James the 10th day of June, 1688 (the Old Pretender at four years of age) (210), in a rich lace dress, folio, *fine and very scarce*, £1 11s. 6d. *De Largilliere.*

1643 Portrait of the old pretender, at the age of 12, in armour in an oval, with emblems &c. (212), *fine impression with good margin*, scarce. £1 11s. 6d.

1644 Gerbrand van Leeuwen, professor at Amsterdam (239), *superb impression in the first state before the inscription*, in the finest condition, with large margin, rare, £2 2s. *A. Boonen.*

1645 François Michel le Tellier, Marquis de Louvois, *the celebrated French Minister*, in an oval, supported by figures of Mars and Bellona (261), *most brilliant proof in the first state*, as described by Dumesnil (vide *note* vol. vii. p. 295), sheet, very scarce, £1 11s. 6d. *Le Brun.*

1646 Michel Lepeletier Seigneur de Sousy, Conseiller d'état (322), folio, very fine, *with large margin*, 15s. *Van Oost.*

J. EDELINCK.

1647 The Holy family with Angels bringing flowers, *from a picture by P. Séue;* folio, 8s.

J. EGAN.

1648 Shipwreck off St. Michael's Mount, Cornwall, *sheet, mez. proof before letters*, 15s. *C. Bentley.*

H. W. EGLETON.

1649 "Benevolence," *or* The visit to a widow and her family; sheet, mez. 8s. *W. Drummond.*

W. ELLIOTT.

1650 The first premium landscape for 1761, sheet, fine, 5s. *Smith of Chichester.*

1651 Portrait of Helena Forman, in a fantastic head-dress, 4to, 4s. *Rubens.*

RENOLD ELSTRACKE.

1652 "The true portraicture of Richard Whittington thrice Lord Maior of London a vertuous and Godly man full of good works, &c., &c." Are to be sold by Compton Holland over against t'Exchange; in an oval; *superb impression in the first state, before a cat was substituted for the skull on which his hand is placed*, in matchless condition, with large margin, 4to, £5 5s.

1653 "The pourtraicture of the most valiant and perfect honourable Gentilman Sir Philipp Sidney Knight, late Governour of Flushing in Zelande. Famous for letters and armes, &c., &c.;" in armour; 8vo, A RARE *and very interesting portrait*, £2 2s.

1654 "The true portraicture of Sir Thomas More some tymes Lord Chanceloure of England, famous for letters, &c. Are to be sold by Compton Holland over against the Exchange;" *a rare, curious, and interesting print, superb impression in extraordinary condition and with large margin*, £3 13*s* 6d.

1655 "The right honourable Lord Edmund Baron Sheffield, His Majestie's Governour of ye Cittie and Countie of Yorke; and President of his Counsell established in ye North, knight of the most noble Order of the Garter. Are to be sould by Jhon Sudbury and Geo. Humble, in Popes-head Alley;" *in an oval with arms, 8vo, superb impression, extremely rare*, £3 3s.

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1656 Holy Family, *from a picture by Fra Bartolommeo in the possession of Sir R. C. Hoare*; folio, choice, Engraver's proof before all letters, 9s.

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*** Published at £10 10s.

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1660 The marriage of St. Catherine, fol. *fine impression with the first address*, 15s. *C. de Vos.*

MATTHEW ERNST.

1661 Portrait of the mother of Rubens, *from a picture in the Gallerie Electorale at Mannheim*, fol. 5s. *Rubens.*

ALDERT EVERDINGEN.

1662 "La rivière au bas du grand rocher" (44), *superb proof in the first state, with large margin*, extremely rare, 18s.

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1663*Constantine giving Rome to the Pope, *from a picture by Raffaelle in the Vatican*, sheet, 9s.

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1665 Defeat of the Saracens, *from a picture by Raffaelle in the Vatican*; sheet, 9s.

1666 The Coronation of Charlemagne; *from a picture by Raffaelle in the Vatican*, sheet, 9s.

FACIUS.

1667 The Holy family in a landscape with a dance of Angels, *from a picture by Vandyck formerly at Houghton*, fine, 7s. 6d.

WILLIAM FAITHORNE.

*** A detailed and descriptive catalogue of the works of William Faithorne is now in preparation, in which will be published, *for the first time*, an accurate account of the variations and states of each plate, the sizes of each, the books to which they belong, and other particulars respecting the works of this eminent engraver.

1668 Queen Elizabeth, seated on her throne, with Lord Burghley and Sir Francis Walsingham standing on either side, "front. to the complete ambassador," folio, BRILLIANT, 15s.

1669 "Carolus primus D.G. Angliæ, Scotiæ, Franciæ et Hiberniæ Rex, &c." small fol. 7s. 6d.

1670 —— Ditto, *brilliant impression with margin*, 15s.

1671 Portrait of King Charles 1st, oval in a title page, "The History of King Charles by H. L., Esqre., fol. *very fine*, 7s. 6d.

1672 Portrait of Charles 1st, surrounded by small ovals of his friends and adherents; *a brilliant impression in the first state before the introduction of three additional heads*, fol. very scarce, £1 11s. 6d.

1673 The most Illustrious and Right Excellent Princesse Henriett Maria by the grace of God Queene of England, Scotland, France and Ireland, &c.—in a richly jewelled dress, *very fine in the first state*, but slightly injured, rare, £2 2s.

1674 —— Ditto, the address altered to "P. Stent," *fine and in excellent condition*, £2 2s.

1675 Henrietta Maria, habited in widow's weeds; in an oval with arms beneath, fol. 15s.

1676 —— Ditto, *superb impression, in beautiful condition and very rare*, £4 4s.

1677 The most Mightie and Illustrious Prince Charles, Prince of Great Brittaine and Ireland, Duke of Cornwall &c.; *most brilliant impression before the address of "Peake" was erased*, very scarce, £5 5s.

*** Afterwards altered to a portrait of Lambert.

1678 The most Mightie and Illustrious Prince Charles, Prince of Great Brittaine and Ireland, Duke of Cornwall &c., *Will Dobson prinxit*, fol. *superb impression in the first state*, very rare, £7 7s.

1679 "Charles the 2d by the Grace of God, King of Great Brittaine, France and Ireland, Defender of ye Faith etc." 4to, 10s. 6d.

1680 —— Ditto, *a beautiful proof before the inscription above mentioned;* 4to, very rare, £1 11s. 6d.

1681 Portrait of King Charles 2d crowned, in ermine cloak &c. 12mo, *a most brilliant proof before any inscription*, extremely rare, £1 11s. 6d.

1682 The most renowned and Hopefull Prince William Prince of Orange, Earle of Nassow Cattimelle &c.—The most Excellent and High Borne Princesse Mary Princesse of Orange, Countesse of Nassow Cattimelle &c., *a superb pair in the first state before the address of Peake was erased*, fol. extremely rare, £4 4s.

1683 —— Ditto, the Prince, alone, *with address of "P. Stent,"* fol. 10s. 6d.

1684 "The most Excellent and High borne Princesse Mary Princesse of

Orange, Countesse of Nassow Cattimelle &c." Sould by Will. Faithorne att ye Signe of ye Shipp within Temple Barr, folio, *superb impression, very scarce, and in beautiful condition with large margin*, £6 6s. *Vandyck.*

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1687 Portrait of the distinguished Marquis of Montrose, in armour, in an oval 4 English verses beneath.

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As brave a subject as ere for Monarch dy'd
Kingdoms in Ruins often lye
But great Montross's Acts will never dye."

4to, *extremely rare*, £2 12s. 6d.

1688 The Right Honble. James Marquess Hamilton, Earle of Arran and Baron of Euen, &c.
Are to be sould by Robt. Peake at his Shopp neere Holborne Conduit, *brilliant impression in the first state*, fol. scarce, £2 12s. 6d.

1689 "The Right Honorable Henry Earle of Holland Baron of Kensington Chancellour of the Universitie of Cambridge, Lord Generall of his Maties. Army in the North etc., Knight of the most noble order of the Garter etc." fol. *first state before the address of Peake was erased*, 25s.

1690 —— Ditto, in the same state, *but extremely fine and in perfect condition*, £2 2s.

1691 George Villiers Duke Marquis and Earle of Buckingham, Earle of Coventry, Viscount Villiers &c.; in a dress covered with pearls, small 4to, *fine and scarce*, 31s. 6d.

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1693 "James duke of Monmouth and Buccluch Earl of Doncaster &c," in an oval of oak leaves, fol. *extremely rare*, £2 12s. 6d. *W. Sheppard.*

1694 Thomas Earle of Elgin and Lord Bruce of Whorleton &c, Ætat. suœ 62 Ano. Do. 1662. fol. *a brilliant impression and most rare*, slightly injured, £3 13s. 6d.

1695 Henry Hare Lord Coleraine, whole length in a pilgrim's habit, frontispiece to "Lauredanus's Ascent of the Soul; small folio, 5s.

1696 "Hen. Do. Cary Baro D Leppington Comes Monmouthensis et Hon. mi Ord; Balniœ Eques." 4to, 7s. 6d.

1697 The Right Honourable Edward Lord Littleton Lord Keeper of the Great Seale of England and one of his Maiesties most Honourable privy Councell; fol. *scarce*, £1 1s.

1698 "The Rt. Rd. Father in God Ralph Brownrig Ld. Bp. of Exeter, who died aged 67, Decem." 7th, 1659, 8vo. fine, 5s.

1699 Ralph Brownrig, Bishop of Exeter, died 1659, 4to, in an oval, with four English verses beneath, fine, 7s. 6d.

1700 Thomas Morton, Bishop of Durham, died 1659, 4to, fine, 10s. 6d.

1701 The right reverend Father in God, James Usher, Archbishop of Armagh, primate of all Ireland, 12mo, 5s.

1702 Jacobus Usserius archiepiscopus totius Hiberniæ primas ætatis suæ 76, 1656, 4to, *scarce and very fine*, 7s. 6d.

1703 The Effigies of John Collett, Dean of St. Paul's, &c. 12mo, 3s.

1704 Richard Hooker, *the celebrated divine*, died 1603, small folio, 5s.

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1706 "Henrici Mori Cantabrigiensis S.S. T.D. effigies A.Æ. 61," fol. 18s.

1707 —— Ditto, *superb impression in the first state before an alteration in the collar*, very rare, £2 12s. 6d.

1708 "Effigies Guil Gouge S. S. Theologiæ profess. qui obiit Ano. Dni. 1753, Ætatis 71, &c." 4to, 8 English verses beneath, 7s. 6d.

1709 —— Ditto, *in the first state of the plate;* 10 verses beneath, commencing "The simile used by the Temanite," 4to, 15s.

1710 Francis Rous, *Provost of Eton College*, 4to, fine and rare, £1 11s. 6d.

1711 Edmund Castell, of Emanuel College, Cambridge, died 1685, frontispiece to his Lexicon, folio, BRILLIANT IMPRESSION, £1 11s. 6d.

1712 Edmund Elis of Baliol College, Oxford, non-juror, 1693, in an octagon, with arms, 4to, *very fine*, 15s.

1713 Effigies Edvardi Boys, S.T.B. Ætat. 66, 4to, *fine*. 7s. 6d.

1714 "The Pourtraicture of his Excellency Sir Thomas Farfax Generall of all the English forces for the Service of y^e^ two houses of Parliament;" *superb impression in the first state before the address*; fol. very rare, £8 8s.

1715 —— Ditto, *superb impression in the first state before the address*; in matchless condition with good margin and extremely rare, fol. £12 12s.

1716 "The Honble. Sr. Henry Coker of the County of Wilts, Knight High Sheriffe Ano. 63 Coll. of Horse and Foote to Kinge Charles the first Coll. to the King of Spayne and Coll. to his Ma. that now is for the the Servis of Worcester now Gent. of the Privy Chamber, Ætat. 48, 1669," fol. *very fine and of extreme rarity*, £8 8s.

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*** The inscription is added in M.S. facsimile, in so admirable a manner as almost to defy detection.

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1719 Sir Francis Vere; profile, 4to, *fine*, 7s. 6d.

1720 Portrait of Sir George Wharton; in a Roman dress, with 6 English verses beneath, 12mo, *brilliant and scarce*, 15s.

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1758 The Virgin, with the Infant Saviour in her arms, standing on an altar, with a Saint on either side, "La Madonna del Trona, 18s. *Andrea Del Sarto.*

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1798 —— Ditto, *superb proof before letters and before the drapery*, with large margin; very scarce, £12 12s.

1799 Portrait of Raffaelle, *from a picture by himself in the Gallery at Florence;* folio, 8s.

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1800 The Holy Family (2); *superb impression and most rare*, £9 9s.

*** For notices of this artist see Bartsch & Ottley, the former of whom observes that his prints have always been considered as the works of Marc Antonio executed in his early manner, a testimony from a great authority to their high excellence.

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1801 The Holy Family called "La Vierge au berceau," *from the fine picture by Raffaelle in the Louvre*, fol. 5s.

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1813 —— Ditto, *brilliant proof before letters*, 18s.

1814 Le fils puni; *from a picture by Greuze*, sheet, fine proof before letters, £1 1s.

1815 Le panier misterieux, half sheet, *very fine and with large margin*, scarce, 10s. 6d. *F. Boucher.*

1816 Le lecteur; fine, 5s. *Gravelot.*

CORNELIUS GALLE.

1817 Judith beheading Holofernes, (known as "La Grande Judith"), fol. *extremely fine but cut close*, 7s. 6d. *Rubens.*

1818 Solomon offering his "Book of Ecclesiastes" to Divine wisdom, title page to "Bonarti, in ecclesiasticum commentarius," small folio, *beautiful proof before any inscription*, very scarce, 10s. 6d. *Rubens.*

1819 The Virgin with the infant Saviour in her arms, standing in a niche, to which cupids are attaching groups of fruit; sheet, *fine*, £1 5s. *Rubens.*

1820 The infant Saviour and St. John, with a lamb in a landscape; half sheet, *brilliant and scarce*, 12s. *Rubens.*

1821 Repose in Egypt, with three Angels playing with a lamb; half sheet, *brilliant and scarce*, 12s. *Rubens.*

1822 Ecce Homo, Christ crowned with thorns, &c.; folio, *first state, before the address of John Galle*, 18s. *Rubens.*

1823 —— Ditto, in the same state, *superb impression, and in beautiful condition*, £1 11s. 6d.

1824 Christ bearing his Cross; fol. 7s. 6d. *Vandyck.*

1825 Descent from the Cross; fol. *with the first address*, 18s. *A. Diepenbeke.*

1826 The dead body of Christ at the Sepulchre, with the Virgin, the Magdalen &c.; fol. *scarce*, 15s. *Rubens.*

1827 Progne showing her husband the head of their son, after having made him eat the body; half sheet, *brilliant*, £1 11s. 6d. *Rubens.*

1828 Allegorical title page to "Romanæ et Græcæ antiquitatis monumenta E. Priscis monumenta &c." small folio, *brillinnt proof before the text was engraved in the centre*, very rare, 10s. 6d. *Rubens.*

PHILIP GALLE.

1829 The history of Lot; 4 plates, 4to, *fine*, 7s. 6d. *A. Blocklant.*

M. GANDOLFI.

1830 Judith with the head of Holophernes; fol. 9s. *Bronzino.*

1831 The Holy family accompanied by St. Jerome, &c. *from the famous picture by Correggio at Parma,* brilliant impression with large margin, £2 4*s.*

STEPHEN GANTREL.

1832 Sancta Margarita Scotiæ Regina et Patrona, whole length, kneeling, crown and sceptre on the table, sheet, *rare,* £1 1s. *N. de Largilliere.*

*** From the Strawberry-hill collection. A note at the bottom of the print in the handwriting of Horace Walpole states that the plate was engraved by order of King James the Second.

1833 Jacobus Franciscus Edwardus Walliæ princeps (the old Pretender when young) offerebat Joannes Baptista Guuynn Corcagiensis in Hybernia, fol. *fine and scarce,* 10s. 6d.

GIOVITA GARAVAGLIA.

1834 La Madonna della Seggiola, from the well-known picture by Raffaelle; half sheet, *fine old impression,* £3 3s.

1835 —— Ditto, *splendid proof before letters, with large margin, very scarce,* £10 10s.

1836 Agar and Ishmael in the Desert, *from a picture in the Dresden Gallery, fine,* 18s. *Baroccio.*

1837 David with the head of Goliath; from a picture by Guercino; fol. *fine proof on India paper,* £1 11s. 6d.

1838 The Magdalen holding an alabaster box; *proof before letters with large margin,* £2 12s. 6d. *Carlo Dolci.*

1839 —— Ditto, *choice engraver's proof before all letters, and with the white pearl,* in perfect condition and with good margin, rare, £3 13s. 6d.

1840 The Holy Family, with the Infant Saviour, seated on a Lamb (The rest in Egypt), fol. 15s. *Raffaelle.*

1841 The infant Saviour attended by Angels, "Verbum caro factum," *from a picture by Carlo Maratta,* half sheet, 12s.

1842 The Madonna with the infant Saviour in her lap embracing St. John, *from a painting by Vincenzio von San Gimignano, in the Royal Gallery at Dresden*; half sheet, very fine impression, 16s.

1843 Portrait of Boccaccio, small oval, *beautiful engraver's proof before all letters, in the earliest state,* 4to, £1 11s. 6d.

1844 Portrait of Charlemagne; *choice engraver's proof in the earliest state, before all letters,* 4to, 15s.

1845 Beatrice Cenci; *very fine with large margin,* 12s. *Guido.*

1846 Portrait of the Emperor Charles V.; *brilliant artist's proof before all letters in the earliest state,* 4to, £1 11s. 6d.

F. GARNIER.

1847 La Vierge aux balances, *from a picture by Leonardo da Vinci in the Louvre*; half sheet, 16s.

HENRY GASCAR.

1848 "Madame Ellen Groinn and her troo sons, Charles Earl of Beaufort and James Lord Beauclaire," she is represented lying on a bed of roses, her two sons as angels withdrawing the curtain, Charles the second walking on a terrace in the distance; *fine impression of one of the rarest and most interesting English portraits*, £7 7s.

GAUGAIN.

1849 A shipwreck'd sailor boy telling his story at a cottage door, sheet, 7s. 6d. *W. R. Bigg.*

1850 The last interview between Charles the first and his children; half sheet, 4s. *Benazech.*

LEONARD GAULTIER.

1851 The Coronation of Marie de Medicis; fol. *most brilliant impression in the first state before the introduction of the Gallery, with Henry IV., &c.*, a curious print and in this state, of the utmost rarity, £7 7s.

ROBERT GAYWOOD.

1852 Portrait of Bulstrode Whitelock, the historian, in an oval, *beautiful impression, and extremely scarce*, 4to, £3 3s.

A. GEIGER.

1853 The Mistress of the Painter, "Parmegiani Amici," from a picture by Parmegiano, *finely executed mezzotinto;* proof 15s.

1854 "La Vanite," a nearly nude female figure blowing soap bubbles, fol. mez. 9s. *F. Linder.*

JAMES GHEYN.

1855 Portrait of a Man, full length, in a richly ornamented suit of armour, holding a baton, a plumed helmet on the table, &c. *sometimes called Prince Maurice*, small folio, MOST BRILLIANT AND RARE, from the Duke of Buckingham's collection, £1 11s. 6d.

1856 The Prodigal Son, represented in a composition of numerous figures, feasting, dancing, &c., *from a painting by Van Mander, very fine and scarce*, £1 5s.

1857 The Evangelists, set of four circular plates, MOST BRILLIANT, 15s.

ADAM GHISI.

1858 Hercules strangling the Nemæan lion (21), *brilliant impression*, 10s. 6d. *Giulio Romano.*

1859 Groups of fishermen in three ships drawing up a net with a monstrous fish (106), *after Giulio Romano*, very fine, £1 1s.

DIANA GHISI.

1860 The Annunciation (1) *first state before the address*, 7s. 6d. *Lucas Cortonensis.*

1861 The Magdalen washing the feet of Christ (3), *brilliant impression in the first state before the address*, 15s. *Julio de Campi.*

1862 Christ shown to the people (6), 7s. 6d. *Raphael de Reggio.*

1863 Holy family with St. Joseph bringing a basket of flowers (18), 5s. *Raphael de Reggio.*

1864 Continence of Scipio (33), 3s. 6d. *Julio Romano.*

1865 Horatio Coclés saving himself after defending the bridge (34), 5s. *Julio Romano.*

1866 Hercules with the golden apples from the gardens of the Hesperides (38); *first state before the address*, 7s. 6d. *from an antique statue.*

1867 Birth of Apollo and Diana in the island of Delos; *after Julio Romano* (39), *first state before the address*, most brilliant, £3 3s.

1868 A slave extracting a thorn from his foot (42), *after the antique; superb impression*, 7s. 6d.

1869 A charlatan with serpents twining round him distributing drugs to a crowd of people (44), *after Julio Romano*, 5s.

1870 Sacrifice of a bull to Jupiter (46), *after Julio Romano*, 18s.

1871 —— Ditto, *extremely fine before the address*, scarce, £1 11s. 6d.

GIORGIO GHISI.

1872 The meeting of the Virgin and St. Elizabeth (1); *after Francis Salviati; extremely fine*, 15s.

1873 —— Ditto, *superb impression in the first and "presque-unique" state*, £5 5s.

*** Bartsch appears to have considered this state of the print unique, for he does not mention it in the body of the work, but in a note says "On conserve à la bibliothèque impériale à Vienne une première épreuve de cette estampe où le pillier à la gauche d'en haut, au-dessus du paquet que porte la femme sur sa tête, est tout en blanc."

1874 The Nativity (3), from a grand composition of many figures by Angelo Bronzino, engraved on two plates; *very scarce, but not in fine condition*, 10s. 6d.

*** In the British Museum is a magnificent proof of this print before the inscriptions on the two circular tablets in the upper part of the print, &c., unknown to Bartsch and believed to have been hitherto unnoticed; it was acquired by the publishers of this catalogue from the Otto collection at the same time that they made the purchase of the unique early prints of the Florentine School, described by Bartsch in Vol. 13, p. 142, of his "Peintre graveur," and which are now also preserved in the British Museum.

1875 The flight into Egypt, with the Holy Family reposing in the midst of a group of Angels, &c. (4), *from a fine composition of Julius Campus, fine* 18s.

1876 —— Ditto, very fine and scarce, £2 2s.

1877 The Last Supper (6), fine impression, £1 1s. *Lambertus Lombardus.*

1878 The Martyrdom of St. Barbe (10), *after his own design*, 10s. 6d.

1879 Marriage of St. Catherine (12), *fine and scarce*, £1 1s. *Primaticcio.*

1880 The entry of the Greeks into Troy (29); *first state, rare,* 25s. *J. B. Ghisi.*

1881 Venus and Vulcan (35), 15s. *Perin del Vaga.*

1882 Hercules reposing, *from the famous statue in the Farnese palace* (41), fine, 15s.

1883 Victorious Hercules with the Hydra of Lerna dead at his feet (44), A MOST SUPERB IMPRESSION, £2 2s. *J. B. Bertano.*

1884 Cupid and Psyche, after Giulio Romano (45), *most superb impression in the first state,* before the additional drapery on the figure of Psyche, *very rare,* £2 12s. 6d.

1885 Vulcan forging the darts of love, accompanied by Venus, &c. (54), *after Perin del Vaga;* very fine, *before the address,* 12s.

1886 Hercules reposing from his labours (56), *scarce and very fine,* £1 11s. 6d. *G. Ghisi.*

1887 The Birth of Memnon, son of Titon and Aurora (57), *from a picture by Julio Romano in the Palace of The in Rome,* fine 15s.

1888 Judgment of Paris (60), sheet, *very fine,* £1 1s. *B. Bertano.*

1889 Calumny accusing innocence before the tribunal of an ignorant judge (64), *superb impression before the inscription in the oval,* extremely scarce and unknown to Bartsch, £3 3s. *Luca Penni.*

1890 Interior of a prison with prisoners chained and tormented in various ways (66), *after Julio Romano,* fine, 12s.

1891 Roman soldiers conducting their slaves in a triumphal procession (68), sheet, 7s. 6d. *Julio Romano.*

1892 A cemetery, the skeletons leaving the tombs taking new flesh to appear at the last judgment "Les squelettes" (69), sheet, *superb impression in the first state before the address of Lafrery,* unknown to Bartsch, very rare, £2 2s. *J. B. Britano.*

GIOVANNI BATISTA GHISI.

1893 The amours of Mars and Venus (13), *from his own design,* 7s. 6d.

B. P. GIBBON.

1894 Jack in office; *fine proof on India paper before letters,* half sheet, £2 15s. *Sir E. Landseer.*

1895 The travelled monkey, *engraved for the Anniversary,* beautiful proof before all letters, on India paper of this small plate, *scarce,* 21s.

ANTONIO GIBERT.

1896 Napoleon crossing the Alps, *from the celebrated picture by David,* sheet, fine and scarce, £1 11s. 6d.

1897 The presentation of the infant Saviour in the Temple, "Et Simeon accepit Jesum in ulnas suas et benedixet Deum; St. Luke, chap. 2, v. 28," *from a picture by Bernardino Lovino;* sheet, 16s.

H. GILLBANK.

1898 The Lord of the vineyard; sheet, mez. *proof,* 10s. 6d. *Opie.*

WILLIAM GILLER.

1899 A Camaldolese monk showing the relics, half-sheet, mez. *proof before letters*, 9s. *W. Simson.*

1900 Wolsey receiving the Cardinal's hat in Westminster Abbey, *from a picture by G. H. Harlowe*; sheet, mez. 25s.

1901 Highland hospitality; half-sheet, mez. 10s. 6d. *F. Lewis.*

LUCA GIORDANO.

1902 Jesus Christ disputing with the doctors in the temple; *from his own design*, half-sheet, *scarce*, 15s.

P. GLEDITSCH.

1903 The Virgin adoring the sleeping Saviour, *from a picture by Guido Reni, in Count Lamberg's collection*; fol. 7s. 6d.

1904 Christ bearing his Cross—The Virgin Mary; *pair, fine proofs before letters*, £1 11s. 6d. *Sebastian del Piombo and C. Dolce.*

ALBERT GLOCKENTON.

1905 The passion of Jesus Christ, set of 12 plates (2-13), *superb impressions in the first state, before any retouch*, in very fine condition and of the utmost rarity, £31 10s.

*** Perhaps the finest set in existence.

1906 Christ's entry into Jerusalem (2), *beautiful impression in the first state*, but somewhat damaged, £1 1s.

1907 The last supper (3), *brilliant impression in the first state, before any retouch, and in beautiful condition*, very scarce, £3 3s.

1908 Christ on the Mount of Olives (4), one corner restored, £1 1s.

1909 The betrayal of Christ (5), *brilliant impression in the first state before any retouch, in beautiful condition*, and very scarce, £3 3s.

1910 Christ's descent into hell (12), *fine, before the retouch*, 25s.

1911 Christ bearing his cross, *the large plate*, after Martin Schoengauer (15), *fine impression and very scarce*, £2 12s. 6d.

1912 One of the wise virgins (22), *scarce*, 9s.

J. GODBY.

1913 The resurrection announced to the Apostles, sheet, 7s. 6d. *R. Smirke.*

R. GOLDING.

1914 The consecration of St. Nicholas; *from a picture in the National Gallery*; fine proof, 9s. *Paul Veronese.*

1915 —— Ditto, *a choice artist's proof in the earliest state, before letters, and with a sheep as crest beneath*, extremely rare, £2 2s.

HENRY GOLTZIUS.

1916 The masterpieces of Goltzius (15—20).

1. The annunciation, designed in the style of Raffaelle.
2. The visitation, in the style of Parmegiano.
3. The adoration of the Shepherds, in the style of Bassano.

4. The Circumcision in the style of Albert Durer.
5. The magi offering their gifts to the infant Saviour, in the style of Lucas van Leyden.
6. The Holy Family, in the style of Baroccio.

The set of six *complete*, £3 3s.

1917 —— Ditto, *a very fine set*, £6 6s.

1918 —— Ditto, A SUPERB SET IN THE FINEST STATE, *very rare*, £9 9s.

*** Ils sont sans contredit au nombre des plus beaux ouvrages de cet artiste, et d'autant plus estimable, qu'ayant en dessein d'imiter les manières des plus fameux maitres, il y a reussi jusqu à tromper. Les deux piéces surtout, qui sont dans le gout D'Albert Durer et Lucas de Leyde, sont des veritables chefs-d'œuvre de l'art.—Bartsch.

1919 The annunciation (from the preceding set), *magnificent impression of the greatest brilliancy*, £2 10s.

1920 The visitation (from the same set), brilliant, £2 2s.

1921 Adoration of the shepherds (from the same set), 10s. 6d.

1922 The Circumcision (from the same set), 10s. 6d.

1923 The offering of the Magi (from the same set), 10s. 6d.

1924 The Holy family (from the same set), *fine*, £1 11s. 6d.

1925 The Virgin and St. Joseph showing the infant Jesus to the Shepherds, *an unfinished plate* (21) 4to, 7s. 6d. *Goltzius.*

1926 Adoration of the Magi (22), *fine and very scarce*, 4to, 9s. *Goltzius.*

1927 The Massacre of the Innocents (23), *left unfinished at the death of the artist*; sheet, 7s. 6d. *Goltzius.*

1928 Holy family, with Joseph plucking fruit from the tree beneath which the the Virgin is seated (24), 4to, 7s. 6d. *Goltzius.*

1929 The passion of Jesus Christ, set of 12 plates (27—38), *fine impressions, and very scarce*, £4 4s.

*** Of these plates (sometimes termed his smaller masterpieces) Bartsch observes, "Goltzius a composé ces douze pièces dans la manière de *Lucas de Leyde*, ayant en dessein de contrefaire ce fameux maitre, ce qui lui a parfaitement reussi."

1930 Jesus Christ and his disciples celebrating the last Supper (39), fol. fine, 7s. 6d. *Goltzius.*

1931 The crucifixion, *an unfinished plate* (40), circle. 5s. *Goltzius.*

1932 The Virgin weeping over the dead body of Christ (41), *engraved in imitation of Albert Durer*, 4to, brilliant and rare, £1 11s. 6d.

1933 —— Ditto, *an admirable impression of this beautiful plate*, 4to, £2 2s.

*** C'est une de celles où il a si bien reussi à contrefaire la manière d'Albert Durer.—Bartsch.

1934 Jesus Christ, the twelve apostles, and St. Paul, set of 14 plates (43—56), *very fine set, with large margins*, 8vo, scarce, £3 3s.

1935 —— Ditto, brilliant impressions, mounted and bound in calf extra, in imitation of the old style, 4to, £2 12s. 6d.

*** Beneath each plate is a sentence in Latin completing the Apostles' Creed in the entire set.

1936 The Magdalen praying in the Desert (58), 4to, 5s. *Goltzius.*

1937 Temptation of Saint Anthony (59), *from a design by himself in the style of Lucas van Leyden*, scarce, 4to, 7s. 6d.

1938 Figures of the Roman heroes, illustrious by their valour (94—103), series of 10 plates, fol. *brilliant impressions*, 15s. *Goltzius.*

1939 An ensign of infantry, carrying the colours of his regiment (125), *superb impression*, 21s.

1940 A captain of infantry, marching with a halberd in his left hand (126), *superb impression*, 18s.

1941 Mars surprised with Venus (139), half sheet, *brilliant*, £1 11s. 6d. *Goltzius.*

1942 —— Ditto, *a beautiful impression in fine condition*, £2 2s.

1943 The judgment of Midas (140), a composition of numerous figures *from his own design*, sheet, £1 1s.

1944 The God of the Sun walking upon the Clouds; in the distance he is again represented driving the Chariot of the Sun (141); *oval plate*, brilliant, £1 1s.

1945 Hercules bearing his club and holding the horn torn from Archelaus (142), sheet, *superb impression of this extremely rare print*, £2 2s. *Goltzius.*

1946 The three famous antique statues at Rome, viz., Hercules, the Emperor Commodus, and Apollo Pythien (143—145); *the set of three plates, superb impressions and very scarce*, £1 11s. 6d.

1947 The Muses (146—154) set of 9 plates, *very fine impressions before the address of Danckerts*, 4to, 15s. *Goltzius.*

1948 Portrait of John Boll, a painter of Malines (161), small folio, 7s. 6d.

1949 —— Ditto, *a brilliant impression*, 15s.

1950 Portrait of John Broeckhor, Burgomaster of Leyden (163); small oval, 5s.

1951 Theodore Cornhert, painter, engraver, musician, &c., large bust in an oval surrounded by emblems of his acquirements, large sheet, £1 11s. 6d.

*** Un des plus beaux ouvrages de gravure de Goltzius. Il semble que, par un motif de reconnoissance, il ait voulu montrer tout ce qu'il étoit capable de faire dans le portrait de celui de qui il avoit appris les principles de l'art de la gravure.—Bartsch.

1952 Françoise d'Egmont, half length, her right hand on a scull, in an oval (168), *most brilliant*, 25s.

1953 Portrait of "Jean Gols de Kaiserswerdt," painter on glass, and father of the painter; (171), 8vo, *fine*, 7s. 6d.

*** Ce portrait est une des premières pièces qu'ait gravé Goltzius.—Bartsch.

1954 Joseph Scaliger (183), bust in an oval between figures of Mercury and Urania, 4to, *fine*, 5s.

1955 Johannes Zurenus; (189), half length holding a book, *from a painting by Heemskerk*, 8vo, *very fine*, 12s.

1956 —— Ditto, *brilliant proof before the introduction of the coat of arms*, extremely rare, £1 11s. 6d.

1957 The boy and dog (B. 190), portrait of the son of Theodoric Frisius, a Dutch painter, *brilliant and very rare*, £7 7s.

1958 —— Ditto, *superb impression, and very rare*, £12 12s.

*** Cette estampe, connue sous le nom du *chien de Goltzius*, est une des plus rares de l'œuvre de ce maître.—Bartsch.

1959 Portrait of Justus Lipsius (209), *brilliant and very rare*, £1 1s.

1960 Portraits of N. de la Faille and of his wife (212-213), 3 qrs. in ovals with emblems and figures; the pair, *superb impressions*, 4to, scarce, £2 2s.

1961 Portrait of Madame de la Faille (213), *brilliant impression*, 15s.

1962 A military officer, full length, holding his halberd &c. (216), 4to, *fine and scarce*, 9s.

1963 A military officer, full length, with his colours over his shoulder (217), *fine*, 9s.

1964 Hercules killing Cacus, known as "Le coup d'Hercule" (231), printed in chiaro-scura from three blocks, *in fine condition and scarce*, £1 1s.

1965 Galatea in a car drawn by dolphins (235), printed in chiaro-scura from three blocks, *an oval*, 5s.

1966 An assembly of ladies and gentlemen of Venice assisting at a grand fête which is given in a hall on the banks of the Adriatic (247), *on two sheets*, large folio, 15s. *Theodore Bernard.*

1967 —— Ditto, *very fine*, £1 5s.

1968 The fall of Tantalus, Icarus, Phaeton, and Ixion, set of four circular plates, called "Les culbuteurs (258-261), *very fine impressions and scarce*, £1 1s. *C. Cornelis.*

1969 The dragon devouring the companions of Cadmus (262), 5s. *C. Cornelis.*

1970 The Angel conducting Lot and his family from Sodom, *from a painting by A. Bloclandt* (263), first state, before the address of "Visscher," half sheet, rare, 10s. 6d.

1971 Christ assisting at the Marriage feast of Cana (268), *engraved conjointly by Goltzius and Matham, from a picture by Salviati;* very scarce, 9s.

1972 —— Ditto, *very fine*, 18s.

1973 The Virgin accompanied by St. Joseph, and with the infant Saviour in her arms, to whom she is presenting a pear (275), *from a design by B. Spranger*; brilliant, 15s.

1974 The loves of Mars and Venus (276), fol. *fine*, 10s. 6d. *B. Sprangers.*

1975 The Gods in Olympus celebrating the marriage feast of Cupid and Psyche, a rich composition of numerous figures on three plates (277), large sheet, *very fine*, 15s. *B. Sprangers.*

*** Cette estampe est rare.—Bartsch.

E. GOODALL.

1976 Tivoli, a composition, from a superb drawing by J. M. W. Turner, in the possession of Mr. Allnut; sheet, *most brilliant proof on India paper*, £5 5s.

1977 Evening, a composition; *from a picture by Cuyp, in the National Gallery*, 5s.

—— Ditto, *fine proof*, 9s.

1978 The marriage festival of Isaac and Rebecca; *from a picture by Claude Lorraine in the National Gallery;* fine proof, 9s.

1979 An Italian sea-port; *from a picture by Claude Lorraine, in the National Gallery*, 5s.

1980 —— Ditto, *fine proof*, 8s.

1981 The castle of Ischia, *from a picture by Stanfield*, half sheet, 9s.

COUNT GOUDT.

1982 The Angel and Tobit, 7s. 6d.; ditto *fine*, 10s. 6d.

1983 —— Ditto, *a most superb impression*, rare, £2 2s.

1984 Angel guiding Tobit across the stream, *from a picture by Elsheimer*, brilliant impression, with good margin, 7s. 6d.

1985 —— Ditto, *a superb impression*, 15s.

1986 Landscape—"Aurora," 4to, 5s.

1987 Ceres drinking from a pitcher, with a boy laughing at her, whom she metamorphosed into a frog; *from a picture by Elsheimer*, small folio, fine, 15s.

1988 —— Ditto, *a most superb impression*, very scarce, £2 2s.

*** The powerful striking effect of this engraving cannot be very properly described.—Strutt.

1988*The decapitation of St. John the Baptist, *a small oval print*, superb impression, very rare, £1 1s.

1989 The complete works of this artist, including a copy of the Ceres by Hollar; *fine and very scarce*, £4 4s.

G. GRAHAM.

1990 Portrait of Admiral Van Tromp, fol. mez. *fine proof, scarce*, 12s. *Rembrandt.*

ROBERT GRAVES.

1991 The Highland whiskey still; *fine proof on India paper, before letters*, £2 18s. *Sir E. Landseer.*

1992 The flower girl; *from a fine picture by Murillo*, proof before letters, 4to, 2s. 6d.

B. GREEN,

1993 Phæton driving the chariot of the Sun; *from a picture by Stubbs*, sheet, mez. *scarce*, 9s.

VALENTINE GREEN, *Engraver in Mezzotinto.*

1994 The Holy family, with Saint Elizabeth and St. John, *from a picture by Matteo Ponzoni, formerly in the Houghton collection*, 5s.

1995 The placing Christ in the sepulchre; *from a picture formerly at Houghton*, half sheet, 5s. *L. Caracci.*

1996 The three Maries going to the Sepulchre; *from the window of St. George's Chapel*, Windsor, fol. 4s. *B. West.*

1997 Peter and John going to the sepulchre; *from the same window as the preceding*, fol. 4s. *Ibid.*

1998 St. John in the wilderness, *from a picture in the Dusseldorff Gallery*, sheet, 7s. 6d. *Raffaelle.*

1999 The Assumption of the Virgin, *from a picture by Murillo, formerly at Houghton*, half sheet, 7s. 6d.

2000 Nathan and David; sheet, 9s. *B. West.*

2001 Daniel interpreting to Belshazzar the writing on the wall, sheet, 9s. *B. West.*

2002 Peter denying Christ; sheet, 9s. *B. West.*

2003 Elijah raising the widow's son, sheet, 9s. *Ibid.*

2004 Miravan breaking open the tomb of his ancestors in search of wealth, fol. 5s. *J. Wright.*

2005 A philosopher showing an experiment on the air-pump, sheet, 12s. *J. Wright.*

2006 A winter's tale, sheet, *scarce*, 9s. *Opie.*

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2008 Astrea instructing Arthegal (vide Spenser), sheet, 5s. *Maria Cosway.*

2009 "Like patience on a monument smiling at grief," sheet, 5s. *M. Cosway.*

2010 The cave of despair (vide Spenser), sheet, *very fine, proof*, 10s. 6d. *B. West.*

2011 A school; sheet, 12s. *Opie.*

2012 A youth (Brook Watson) rescued from a shark at Havannah; sheet, 7s. 6d. *J. S. Copley.*

2013 Alexander, and Philip, his physician; sheet, 7s. 6d. *B. West.*

2014 Fidelia and Spiranza; sheet, 5s. *Ibid.*

2015 Pœtus and Arria; sheet, 7s. 6d. *Ibid.*

2016 Portrait of Prince Rupert, *from a picture by Rembrandt*, in (1775) the possession of Mr. Orme, large folio; *most brilliant proof before letters*, scarce, £1 1s.

2017 The four penitents; sheet, 8s. *Rubens.*

2018 Agrippina surrounded by her children, weeping over the ashes of Germannicus; sheet, *proof*, 15s. *B. West.*

2019 Jupiter and Io *from a picture by Hopner in the possession of Lord Hampden;* sheet, scarce, 15s.

2020 "Nampont" vide Sterne's sentimental journey; sheet, 8s. *G. Carter.*

2021 Sir Thomas Wharton, *from the Houghton picture;* fol. fine, 7s. 6d. *Van Dyck.*

2022 Henry Danvers earl of Danby, *from the Houghton picture;* fol. fine, 7s. 6d. *Van Dyck.*

2023 George Gordon, second marquis of Huntley; full length; *from a picture by Vandyck*; half-sheet, 7s. 6d.

2024 Venus rising from the sea; half-sheet, *fine proof*, 10s. 6d. *James Barry.*

GREENWOOD.

2025 The grace, or the happy family; half-sheet, mez. *brilliant proof before letters, in beautiful condition, with large margin.* 18s.

F. GREORJ.

2026 St. Sebastian pierced by an arrow and attached to a tree; fol. *fine*, 5s. *Guido.*

SIMON GRIBELIN.

2027 Esther before Ahasuerus;—The Shepherds offering Gifts to Christ;—The Adoration of the Wise Men;—Jupiter at his Birth is privily conveyed from Saturnus;—The Muses in Concert, with their proper Symbols;—Midas, preferring Pan to Apollo, is punished with Ass's Ears;—The Choice of Hercules,—engraved from pictures by Paulo de Matthæi, Andrea Schiavone, Tintoretto, Giulio Romano, Paul Veronese, and Palma, in the royal galleries of Windsor and Kensington; *set of seven plates, with a title page as originally published*, MOST BRILLIANT IMPRESSIONS, IN THE FINEST CONDITION, WITH LARGE MARGINS, VERY SCARCE, £3 13s. 6d. 1712.

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2030 —— Ditto, a most beautiful set, with good margins, but wanting the frontispiece, rare, £5 5s.

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L. GRUNER.

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C. GUERIN.

2048 Venus playing with Cupid; *from the celebrated picture by Correggio*, half sheet, proof before letters, *scarce*, £2 2s.

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GUIDETTI.

2050 The Virgin embracing the infant Saviour, from a picture by Raffaelle, formerly in the Orleans gallery, a replica of that in Mr. Rogers' collection; fol. 12s.

2051 —— Ditto, *proof before letters*; £1 1s.

P. A. GUNST.

2052 Portrait of the celebrated Erasmus, in an oval, ornamented with helmet, head of the Medusa, cock, &c. folio, BRILLIANT PROOF BEFORE ANY LETTERS, rare, £1 11s. 6d.

2053 Portrait of the great duke of Marlborough, 3 qrs. in armour, from a picture by Vander Werff; half sheet, *superb proof in the earliest state before all letters, and in beautiful condition*, very rare and perhaps unique, £5 5s.

JOHN HACKAERT.

2054 Landscapes (1-6), the complete set of Etchings by this artist; 6 plates, *brilliant impressions, in fine condition and very scarce*, £8 8s.

N. VAN HAEFTEN.

2055 A group of singers at a window; mezzotint, *unknown to Bartsch*, 335 millim. by 240; very fine, £2 12s. 6d.

J. G. HAID.

2056 Absalom's submission to his father, King David, for pardon of the assassination of his brother Amnon; fol. mez. *fine*, 9s. *F. Boll.*

2057 "Rembrandt's mother," a woman paring her nails; half sheet mez. 7s. 6d. *Rembrandt.*

2058 —— Ditto, *fine proof before letters*, 12s.

2059 Achilles; *from a picture formerly in the collection of Sir J. Reynolds*, half sheet, mez. 5s. *Rembrandt.*

2060 The young musicians, effect of candlelight; *from a picture by Schalcken;* fol. mez. 7s. 6d.

2061 The death of Virginia; sheet, mez. 5s. *N. Dance.*

F. HAINZELMAN.

2062 La Vierge au Silence; *from Caracci's celebrated picture*, half sheet, 8s.

JOHN HALL.

2063 Penn's Treaty with the Indians, *from the celebrated picture by B. West;* very fine proof and in fine condition, £4 4s.

2064 —— Ditto, *superb proof before all letters*, in fine condition, and very scarce, £6 6s.

2065 —— Ditto, *an unfinished proof*, rare, 12s.

2066 Oliver Cromwell dissolving the Long Parliament, *fine impression*, £1 1s. *B. West.*

F. HARREWYN.

2067 Portraits of Albert Archduke of Austria, and of Isabella Infanta of Spain, full lengths, kneeling; *from the pictures in the Caudenburgh church at Brussells*, folio, 6s. *Rubens.*

MOSES HAUGHTON.

2068 The vision of the Lazar house, *vide Milton*, from a picture by Fuzeli, sheet, *proof*, 8s.

CHARLES HEATH.

2069 Christ healing the sick in the Temple, from the picture by Benjamin West in the National Gallery, sheet, *proof on India paper*, £1 11s. 6d.

2070 The Lover's Quarrel, *choice engraver's proof on India paper, before all letters*, very scarce, £1 1s. *G. S. Newton, R.A.*

2071 Gentlemen of the Court of Charles the first; from Mr. Harman's picture, fol. *proof on India paper*, 4s. *Vandyck.*

2072 —— Ditto, *a choice proof before letters*, 7s. 6d.

JAMES HEATH.

2073 The Death of Lord Nelson, 17¼ by 23½, *on India paper, with key*, £1 5s. *West.*

2074 —— Ditto, *fine proof*, £2 5s.

2074* The dead soldier, *after Wright of Derby*, very fine, 9s.

2075 The pilgrimage to Canterbury, *from the celebrated picture by Stothard*; large sheet, very fine, £2 2s.

2076 —— Ditto, *superb and most brilliant proof on India paper, with single line of inscription*, very scarce, £4 4s.

ETCHINGS BY JOHN VAN DEN HECKE.

2077 Various Animals, sheep, horses, goats, dogs, oxen, &c. (1—12). *The complete set*, 12 plates, 25s.

2078 Les marauders (13); *brilliant proof before the address*, exceedingly rare £2 12s. 6d.

*** *Ce morçeau est le plus beau de tous ceux que Vanden Hecke a gravés.*—"Bartsch."

B. L. HENRIQUES.

2079 The Virgin and the infant Saviour with a rosary, fol. 5s. *Murillo.*

2080 Galaté sur les eaux; half sheet, *very fine*, 9s. *Nattier*

C. HESS.

2081 The nativity with adoration of the Kings, *from a picture by Van Eyck*, very fine artist's proof before any letters, *rare*, £3 3s.

2082 Christ blessing little children, *from a picture in Count Schonborn's gallery*, half sheet, 9s. *Rembrandt.*

2083 Christ with the doctors in the Temple, *from the original picture in the gallery at Munich*, sheet, 9s. *Honthorst.*

2084 The resurrection, 4to, *proof before letters*, 5s. *Rembrandt.*

2085 The entombment, 4to, *fine*, 5s. *Ibid.*

2086 Descent from the cross, *from the picture at Dusseldorff*, 4to, 5s. *Ibid.*

2087 Portraits of Rubens' wife and son, *from a picture in the "Kurfuftl gallery at Munich,"* 4to, fine, 7s. 6d. *Rubens.*

HEUY.

2088 A group of five children with grapes; *after Primaticcio*, HIS ONLY ETCHING, extremely rare, £2 2s.

C. H. HODGES.

2089 The tribute money, *from a picture in the collection of R. Uduy;* half sheet, mez. 8s. *B. Strozza.*

2090 March of Silenus; *from the picture at Blenheim*, sheet mez. 12s. *Rubens.*

2091 "La marchande d'harengs," half sheet mez. *fine proof*, 15s. *G. Metsu.*

2092 Children spouting Comedy; sheet mez. 12s. *R. M. Paye.*

2093 Children spouting tragedy, sheet mez. *proof*, 15s, *Ibid.*

T. HODGETTS.

2094 The Orphan; fol. mez. 5s. *W. Salter.*

ROBERT VAN DEN HOECKE.

2095 The carriage under military escort (15), FINE AND VERY RARE, £3 15s.

B. C. HÖFEL.

2096 The Virgin attended by Angels lamenting over the dead body of Christ, *from a picture in the Vienna Gallery*, sheet, proof before letters, 25s. *A. del Sarto.*

ABRAHAM HOGENBERG.

2097 The Crucifixion, with the Virgin Mary, St. John and the Magdalen at the foot of the Cross; small folio, *extremely rare*, £1 11s. 6d.

WILLIAM HOGARTH.

The following collection of prints by this inimitable artist, is arranged according to the order adopted by Mr. Nicholls in his edition of "Anecdotes of Hogarth," 12*mo.* 1833.

2098 Portrait of himself with his dog; folio, *fine impression from the Strawberry Hill collection*, very scarce, £4 14s. 6d.

Se ipse pinxit et sculpsit 1749.

2099 Portrait of Hogarth painting the figure of Comedy, fol. 3s. 6d.

2100 Burlington gate, 4to, 2s 6d.

*** The first plate published by Hogarth.

2101 Beaver's military punishments, 12 small plates, 5s.

2102 A just view of the British stage, or three heads are better than one ; 4to, 2s. 6d.

2103 Illustrations of Hudibras, *the large set*, 12 plates, £1 11s. 6d.

2104 —— Ditto, *a remarkably fine set, with the last plate, a proof before "Down with the Rumps,"* very scarce, £5 5s.

2105 Henry VIII. and Anne Boleyn, *fine impression in the first state*, rare, £1 11s. 6d.

2106 Scene in the Beggars' Opera," engraved by William Blake, 7s. 6d.

2107 The laughing audience; receipt for the Rake's progress, &c., *second state*, 4to, 2s. 6d.

2108 A Harlot's Progress, set of 6 plates, 12s.

2109 —— Ditto, *fine old impressions*, £1 11s. 6d.

2110 —— Ditto, *first states*, before the crosses, and before much additional work upon some of the plates, slightly injured, £2 2s.

2111 Rehearsal of the oratorio of Judith ; 4to, 2s. 6d.

2112 A Midnight Modern Conversation, *fine impression in the first state*, brilliant and rare, £1 11s. 6d.

2113 —— Ditto *first state, printed in red ink, very scarce*, 15s.

2114 The Rake's Progress, set of 8 plates, *old impressions*, £1 1s.

2115 —— Ditto, *first states*, very fine set, £3 13s. 6d.

2116 —— Ditto, *first states*, MOST BRILLIANT, but cut to the plate-marks, £5 5s.

2117 —— Ditto, very fine old impressions, *laid down, otherwise in perfect condition*, £2 2s.

2118 Before and after ; the pair, *brilliant impressions in first states with large margins*, 15s.

2119 The sleepy congregation, *first state*, fine, 15s.

2120 —— Ditto, *second state*, before the words " retouched, &c.," 7s. 6d.

2121 —— Ditto, *third state*, 3s.

2122 The distrest poet, 5s.

2123 —— Ditto, *in the first state*, before the verses below were erased, and and with Pope thrashing Curll," rare, £2 2s.

2124 —— Ditto, *superb impression in the first state*, with large margin and in very fine condition, rare, £2 12s. 6d.

2125 The Arms of the Undertakers' company, or consultation of physicians; 4to, 3s. fine, 5s.

2126 Scholars at a lecture, " Datur vacuum," 4to, *fine*, 3s.

2127 Four Times of the Day, 4 plates, 16s

2128 —— Ditto *very fine old impressions*, £2 12s. 6d.

2129 —— Ditto, *most brilliant*, with large margins, and in very fine condition, £3 3s.

2130 —— Ditto, A MOST BRILLIANT SET, WITH THE WOMAN'S FACE AND THE MAN'S HANDS IN EVENING PRINTED IN COLOURS, BUT LAID DOWN, RARE, £4 4s.

2131 Strolling actresses dressing in a barn; *sheet*, 10s. 6d.

2132 —— Ditto, *a superb impression in the very earliest state*, very scarce £1 11s. 6d.

2133 Illustrations of Don Quixote, 6 plates, 4to, 9s.

2134 The unfortunate Knight of the rock meeting Don Quixote; *fine proof before inscription*, very scarce, 12s.

2135 The enraged Musician; fine, 7s. 6d.

2136 —— Ditto, *brilliant impression in the first state before the horse's head was shaded, &c.* scarce, £2 2s.

2137 Taste in high life; *the original print in the second state*, scarce, 7s. 6d.

2138 —— Ditto, *engraved by S. Phillips from a picture by Hogarth*, 7s. 6d.

2139 The mystery of Masonry brought to light by ye Gormagons; small fol. *fine and scarce*, 7s. 6d.

2140 "Characters and caricaturas," subscription ticket for "Marriage à la Mode," 4to, 2s.

2141 —— Ditto, *in the first state before the receipt was cut off*; scarce, 7s. 6d.

2142 Marriage à la Mode, set of 6 plates with large margins, £2 2s.

2143 —— Ditto, extra fine, but inlaid, £2 2s.

2144 —— Ditto, very fine set, with good margins, £2 12s. 6d.

2145 —— Ditto, *in the first state of the plates*, but laid down, £2 5s.

2146 —— Ditto, *a very fine set in the first states*, with good margins, £4 4s.

2147 Portrait of Simon Fraser Lord Lovat; full length; *most brilliant impression in the first state*, and of the greatest rarity, £5 5s.

2148 Garrick in the character of Richard the Third, fine, 7s. 6d.

2149 —— Ditto, extremely fine, with margin, 10s. 6d.

2150 Subscription ticket to the March to Finchley; 4to, 3s., FINE, 5s.

2151 Country Inn Yard; *most brilliant impression in the first state, before "No old baby" on the flag was erased*, in perfect condition, with good margin and very rare, £3 3s.

2152 Industrious and Idle Apprentices, set of 12 plates complete, 18s.

2153 —— Ditto, very fine impressions, printed upon thin old paper, £1 11s. 6d.

2154 —— Ditto, *a set of fine early impressions* before the words "West and Goodchild" in plate six were covered with cross hatchings, £2 2s.

2155 —— Ditto, A MOST BRILLIANT SET, in beautiful condition, with large margins, chiefly in first states; the sixth plate before the lines ruled over the names under the sign; VERY SCARCE, £5 5s.

2156 —— Ditto, *a most beautiful set in fine condition and with large margins, in the first state*, the sixth plate before "Goodchild and West" was altered to "West and Goodchild," very scarce, £7. 7s.

2157 Portrait of John Palmer, of the Inner Temple, London, Patron of Ecton Church, Northamptonshire; a small circle, engraved by Baron (from a painting by Hogarth); beneath, a view of the church; *very fine and scarce, with large margin*, £1 11s. 6d.

2158 O the roast beef of Old England; view of the Gate at Calais, 6s.

2159 —— Ditto, *very fine*, 10s. 6d.

2160 The March of the guards to Finchley in 1745; *sheet*, 10s. 6d.

2161 —— Ditto, most brilliant impression *before the second "S." in "Prussia;"* scarce, £2 2s.

2162 —— Ditto; *a magnificent impression in the finest condition and before the date was altered*; extra rare, £10 10s.

*** Called "The Sunday print," from December 30 having fallen on a Sunday in the year of its publication; the error was rectified before many impressions were printed; hence the great rarity of those as described above.

2163 Beer street, 3s.; *fine old impression*, 5s.

2164 —— Ditto, *superb impression in the first state*, with "the Frenchman," large margin, scarce, 15s.

2165 Gin lane; *fine old impression*, 5s.

2166 Four Stages of Cruelty, *fine old impressions*, 10s. 6d.

2167 Paul before Felix; sheet, 3s. 6d.

2168 Moses brought before Pharaoh's Daughter; from the picture at the Foundling Hospital; *very fine, in the first state*, £1 1s.

2169 —— Ditto, *in the third state*, 3s.; fine old impression, 5s.

2170 —— Ditto, with Paul before Felix, from the picture in Lincoln's Inn Hall; the pair; *extremely fine, in the first states*, from Baker and Esdaile's collections, £2 12s. 6d.

2171 Columbus with the Egg, *first state, with the receipt below*, 10s. 6d.

2172 —— Ditto, in the same state, but WITH HOGARTH'S SIGNATURE AND SEAL, *extra rare*, £4 4s.

2173 Wanstead House Assembly (*the second plate to the Analysis of Beauty*), first state, before the sleeping figure in the chair, 15s.

2174 —— Ditto, *in the second state*, 5s.

2175 Receipt print for the set of Election pieces; *very fine and scarce, in the first state*, but the signature of Hogarth mutilated, 4to, 15s.

2176 Election prints, set of four, *old impressions*, £1 1s.

2177 —— Ditto; *a very fine old set, in capital condition and with good margins*, £2 12s. 6d.

2178 The Election entertainment, 7s. 6d.

2179 —— Ditto, FIRST STATE, with the lemons, before the cobwebs in the corner of the window, and before the right-hand side of the book was covered with lines, *very scarce*, £2 12s. 6d.

2180 —— Ditto, with the lemons and cobwebs, but the book still white, *very fine*, but not in fine condition, £2 2s.

2181 —— Ditto, *the lemons erased*, the book covered with lines, but before much extra work on other parts of the plate, *fine and scarce*, £1 1s.

2182 Canvassing for votes; plate 2 of the election prints, 6s.

2183 Chairing the member, plate 4 of the same set, 6s.

2184 France and England, the pair, *old impressions*, 7s. 6d.

2185 —— Ditto, *first state, printed upon thin paper*, very fine, 15s.

2186 The Bench, *second state*, fine, 3s. 6d.

2187 The Cock-pit, 5s.; fine, 7s. 6d.

2188 Portrait of Mr. Huggins, a small circular print, *extremely rare*, 15s. engraved by Major.

2189 Time smoking a picture; subscription ticket to Sigismunda, 4to, 2s.

2190 The five orders of Periwigs, as they were worn at the late Coronation, measured architectonically, 3s.; *brilliant*, 7s. 6d.

2191 —— Ditto, *very fine impression in the first state;* extremely rare, £2 2s.

2192 Enthusiasm delineated; *copy of the presque-unique original print:* proof on India paper before letters, 10s. 6d. J. Mills.

2193 The bruiser C. Churchill (once the Rev.!) in the character of a modern Hercules, regaling himself after having kill'd the monster Caricatura that so sorely gall'd his virtuous friend the Heaven-born Wilkes; *a superb impression in the first state with "white lies," &c.*, folio, extra rare, £4 4s.

2194 —— the same print, *in the third state*, altered to "Russian Hercules, &c.," folio, scarce, 12s.

2195 —— Ditto, *in the fifth state*, with a caricature introduced on the palette, &c., folio, 3s. 6d.

2196 Royal masquerade at Somerset house; sheet, 5s. Cook.

2197 —— Ditto, *fine proof*, 7s. 6d. Ibid.

2198 Arms of John Holland, herald painter, 12mo, 2s.

2199 Portrait of Pine, painted in the style of Rembrandt, and engraved by M'Ardell, *brilliant proof before all letters*, folio, 10s. 6d.

2200 Portrait of a Sea officer, fol, mez. 5s. C. Townley.

2201 Hogarth's Book plate; *fine and extra rare*, £1 11s. 6d.

2202 Sir Francis Dashwood worshiping Venus; engraved from an original picture by Hogarth; folio, 7s. 6d.

2203 A book-plate engraved for Matthew Dixon; a shield of arms with a leopard as crest, £3 3s.

*** PRESUMED TO BE UNIQUE, it not being mentioned in any catalogue of the works of Hogarth.

WENCESLAUS HOLLAR.

The numbers refer to "Wenzel Hollar. Beschreibendes verzeichniss seiner Kupferstiche von Gustav. Parthey, 8vo, 1853.

*** *This admirably executed catalogue, describing 2733 etchings by Hollar, may be had of the publishers of this catalogue* 14s., *or half bound calf* 17s. 6d.

2204 Portrait of Wenceslaus Hollar, an oval, from the same picture as Parthey, No. 1419: admirably etched by his pupil Gaywood; *superb impression, in fine condition and of extraordinary rarity* (unmentioned by Granger or Bromley). £5 5s.

*** For other portraits of this artist, see Nos. 2411 to 2415.

2205 The Angel and Tobit with the fish (75), from a print by Count Goudt after a picture by Elsheimer, *most brilliant impression in the first state*, 12s.

2206 Christ shown to the people (103); sheet, *very fine*, £1 1s. *Titian.*

2207 Christ on the Cross attended by Angels (107); half sheet, *extremely fine and scarce*, £2 2s. *Van Dyck.*

2208 Incredulity of St. Thomas (112); sheet, *fine*, 10s. 6d. *F. Salviati.* Ex collectione Arundeliana.

2209 The passion of our Lord, 16 plates (116—131); 12mo, very fine, £2 2s. *Holbein.*

*** Very curious and rare, the persecutors of Christ are represented as the Pope with cardinals and monks, beneath each print are four lines in English, *as*—

"See Pilate washing in his chair doth sit
"Monkes bring him bread and cheese and egges with it
"The Pope's crosse here the Crosse of Christ doth threaten,
"Whilst hee himself is with a candle beaten.

2210 Saint Bruno, *after Baquereel* (157); 4to, 3s.

2211 St. Deicola, Abbot of Lutra, died in the yeare 591, Janua. 18 (159); 8vo, 2s.

2212 Saint Erplio. Mimigardefordensis qui nunc dicitur Monasteriensis Episcopus XVII. (161); 4to, 3s.

2213 Anne Boleyn, Queen of Henry VIII. represented as Faith, whole length, holding a Cup (176); 4to, *fine and rare*, £1 1s. *Holbein.*

2214 Richard II. whole length, kneeling, attended by his Patron Saints, 2 plates, with 16 Latin lines beneath each (229); 4to, very fine, £2 2s.

2215 Dance of Death; 29 plates (233—262); *brilliant impressions and very scarce*, 12mo, £3 3s. *Holbein.*

2216 Ceres and Stellio (273); after a picture by Elsheimer; admirable copy of the print by Count Goudt (*see No.* 1987); *superb impression and in the most beautiful state of preservation from the Durrant collection*, rare, 25s.

2217 The infant Hercules sleeping, *from a design by Parmegiano* (275), fine, 4s.

2218 —— Ditto, a most beautiful impression *in the first state*, before the plate was reduced in size, *from the Durrant collection*, very scarce, 12s.

2219 Bust of Chas. II. on a pedestal, supported by figures of Lords Brounker and Bacon (459), 4to, 3s. 6d., *very fine*, 7s. 6d.

2220 Charles I. whole length, attended by Justice (460); 4to, 15s.

2221 Henrietta Maria, whole length, crowned by Minerva (462); 4to, 15s.

2222 A man offering sacrifice of a goat's head, *from a picture by Mantegna in the Arundel collection* (465); 4to, fine, 7s. 6d.

2223 Apotheosis of the Earl of Arundel, *from a design by Cornelius Schut* (466); half sheet, rare, £1 1s.

2224 An allegorical print relating to William Prince of Orange "En surculus arbor," two lions rampant holding a tree (480); 3s. 6d.

2225 THE WORLD IS RULED AND GOVERNED BY OPINION (490); a curious emblematical print in which Opinion in the form of a woman is represented seated in a tree, from the boughs of which she shakes books and papers, a fool in motley waters the roots of the tree; beneath is a dialogue in forty English verses by Peacham; *very fine impression, in perfect state of preservation and of extreme rarity*, from the Durrant collection, £4 4s.

2226 Group of Angels bearing the Cross (497); 2s. 6d. *P. v. Avont.*

2227 Group of Angels bearing the Cross (498); 2s. 6d. *Ibid.*

2228 Group of Angels with the Holy Handkerchief (499), fine, 5s. *P. v. Avont.*

2229 The strict justice of Seleucus in executing his son for adultery (527); fol. *very fine*, 9s. *Julio Romano.* Ex collect. Arundeliana.

2230 Hugh Lupus Earle of Chester sitting in his parliament with the Barons and Abbots of that Countie Palatine (529); *most brilliant impression with large margin*, £1 1s.

2231 The funeral procession of John Baptist de Tassis killed at the siege of Bonn, 1588 (531); sheet, *rare*, 10s. 6d. *N. v. der Horst.*

2232 Map of England, Scotland, and Ireland, surrounded by 17 Emblematical vignettes relating to the troubles in the time of Charles the first, and explanations beneath (543); small half sheet, *scarce*, 15s.

2233 Long view of Deal, etched on two plates; "Vera et exacta delineatio classium Hispanicæ Anglicæ et Hollandicæ, prout in Freto Brittanico juxta Dealam castrum et Sandvicum in primo congressu ante prelium se ostenderunt; anno 1640," (548), *scarce*, £1 11s. 6d.

2234 "The true maner of the sitting of the Lords and Commons of both Houses of Parliament upon the tryal of Thomas Earle of Strafford, Lord lieutenant of Ireland, 1641."——"The true maner of the Execution of Thomas Earle of Strafford &c. upon Tower Hill the 12th of May 1641" —*the pair* (551—552); *magnificent impressions in the first state with English inscriptions*, in fine condition and of great rarity, £3 13s. 6d.

2235 —— the same, with the English inscriptions replaced by others in the German language; *the pair* £1 1s.

2236 The portraictures of King Edward the 3rd, with the first 25 Knights Companions in the habit of the Order and surcoats of their arms (578); fol. 7s. 6d.

2237 The manner of sitting at dinner of Maximilian king of the Romans, on the day of his Investiture (579 a); *very fine*, 3s. 6d.

2238 Group of peasants fighting, after P. Breughel (599); *brilliant proof before the inscription*, scarce, 7s. 6d.

2239 The Seasons, represented by half-length female figures, with Latin and English verses beneath (610—613); the set of 4 plates, complete, 10s. 6d.

2240 —— Ditto, *brilliant impressions*, 4to, £1 11s. 6d.

*** Common as this set is generally considered, fine old impressions are very scarce.

2241 Winter (617) portrait of a lady with a half mask on her face and her hands in a muff; 8vo, *fine*, 12s.

2242 The seasons represented by Landscapes with figures taken in the neighbourhood of Strasburg (622—625); set of 4 plates, 4to, *very fine*, £1 1s.

2243 "Amænissimæ aliquot locorum in diversis Provincis jacentium" (695—718); a series of small views of Prague, Nuremberg, Strasburg, Cologne, &c., &c., 24 plates, *fine impressions*, £1 1s.

2244 View of Bonn (722); bey Bonn (721), Cologne (720), Rindorp (840), 8vo, 2s. each.

2245 "Arx Moguntiensis" on the Rhine, (738), 12mo, *proof before the No.* 3s. 6d.

2246 Views of Schencken-Shantz (769); Roorot (770), fine, 2s. *each.*

2247 Views of Philips-Shantz and Antwerp (774), Campen (772), Lillo (773), Roorot (770), Emmerick (771), Schenckenshantz (541), Naerden (1253), 1s. 6d. *each.*

2248 View in the neighbourhood of Antwerp "tot Antwerpen" (823), 2s. 6d. *S. Vranx.*

2249 View of the West front of Antwerp Cathedral (824), *superb proof in the first state, before the diagonal lines in the corner to the right and before the second and third lines of the inscription*, extremely rare, £5 15s. 6d.

2250 —— Ditto, with the additional inscriptions and with an alteration in the Latin line, fol. £1 1s.

2251 View of "Dordrecht" (839), 4to, *fine*, 5s. *J. Peters.*

2252 Bird's-eye view of the Monastery of Einsidlen "Closter Einsidlen" (842), fol. 3s. 6d.

2253 "Monasterium B. Mariæ Viridis Vallis vulgo Groenendael (850), sheet, 5s.

2254 Bird's-eye view of Lucerne, "Lucerna Helvetiorum vulgo Lucerne" (861), fol. *fine*, 5s.

2255 View on the Maese, with a coach crossing a ferry "op de Maese" (863), 4to, *fine*, 5s. *J. Peters.*

2256 Architectural view of the tower of Mechlin, etched in outline on two plates (865), fol. 7s. 6d.

2257 General view of the city of Prague, taken from St. Lawrence's Hill, 1636 (880), *etched on three plates* (649), *slightly damaged*, 7s. 6d.

2258 "Tungerloa, celeberrimum totius taxandriæ cœnobium ordinis prœmonstratensis, circa An Dni MIXXX fundari cœptum" (894), sheet, *very fine*, 7s. 6d.

2259 View of "Willebrock bei Boom" (901), *fine*, 5s.

2260 —— Ditto, *superb impression, in the first state*, before the address of Galle was substituted for that of Meyssens (*unnoticed by Parthey*), with good margin, 7s. 6d.

2261 Views of Saint Marie Overie's church, Southwark (910); Covent Garden (909); Lambeth Palace (1038); Whitehall (1039); Parliament house (1037); Westminster Hall and Old Palace Yard (1040); the Royal Exchange (907); the Tower of London (908); set of 8 plates complete; *superb impressions, including the long plates before they were reduced in size;* in the most beautiful condition, with good margins and extremely rare, £10 10s.

*** So fine a set of these most interesting and valuable records of "London 200 years since" has not occurred for sale for many years.

2262 —— Ditto, the complete set of 8 plates, fine old impressions with good margins, £3 3s.

2263 "Byrsa Londinensis *vulgo* The Royal Exchange," interior view 1647 (907), 4to, *very fine before the parallel lines were effaced*, rare, £1 11s. 6d.

2264 —— Ditto, *superb proof before the number, in most beautiful condition and of great rarity*, £3 3s.

2265 "Castrum Royale Londinense *vulgo* The Tower" (908), 4to, fine, 10s. 6d.

2266 —— Ditto, *superb proof before the number, in perfect state of preservation and extremely rare*, £2 2s.

2267 "Piazza in Covent Garden" (909), 4to, *very fine*, 15s.

2268 —— Ditto, *superb proof before the number, in most beautiful condition and extremely rare*, £2 2s.

*** Taken in 1647, and showing Covent Garden as an open space without stalls and before the sun dial was erected in the centre.

2269 "S. Marie Over's in Southwarke" 1647 (910), 4to, *fine*, 10s. 6d.

2270 —— Ditto, *superb proof in the first state before the number*, in beautiful condition and with good margin, very scarce, £2 2s.

2271 "Amoenissimi aliquot locorum in diversis Provinciis jacentium Prospectus, a Wenceslao Hollar, Bohemo, delineatæ et aqua forti æri insculptæ Londini Ao 1643 & 1644," a series of small views of Cities, &c., including London, Whitehall, Tothill-fields, Windsor, Cologne, &c. (911-914, 719-726), a most beautiful *set in the first state with good margin and very rare*, £6 6s.

2272 View of Westminster, taken from Tootehill-fields (913), 8vo, 5s.

2273 Views of Albury in Surrey (937, 940, 941, 942), 4 different, 8vo, 5s. *each*.

2274 View of Wiston Place (949), 8vo, 7s. 6d.

2275 —— Ditto, *a superb impression*, 12s.

2276 View of Hascomb-hill in Surrey (950), 12mo, 7s. 6d.

2277 —— Ditto, *superb impression with very large margin*, 15s.

2278 The ruins of Bramber Castle in Sussex (951), *superb impression and in perfect state*, 12s.

2279 View of Portsmouth and the Isle of Wight (952), 12mo, 7s. 6d.

2280 —— Ditto, *superb impression with very large margin*, 15s.

2281 View of Old Shoreham (953), 12mo. 7s. 6d.

2282 —— Ditto, *superb impression with very large margin*, 15s.

2283 A prospect of Arundel Castle and Towne on ye West side (955), 4to, *fine and very rare*, £1 11s. 6d.

2284 —— Ditto, *extremely fine*, £2 12s. 6d.

2285 —— Ditto, *somewhat injured*, 9s.

2286 The prospect of Compton house from the grounds on the South East side thereof (968), 4to, 3s. 6d.

2287 "The ground plott of Coventre" (969), 4to, *fine, with large margin*, 3s.

2288 View of the town of Glastonbury (975), *fine*, 3s. 6d.

2289 View of the town of Glastonbury (976), *fine*, 3s. 6d.

2290 View of Greenwich, with the Thames and London in the distance, taken from Greenwich-park (977), engraved on two long plates, *most beautiful impression and in fine condition*, scarce, £3 15s.

"Behould by Prospect with what Art,
Fayre Greenwich Castle, pleasantly,
A House of Banquet, neare and part;
Of Thames and London how they ly."

2291 THE PROSPECT OF KING'S LYN FROM THE WEST; THE GROUND PLOT OF KING'S LYN AND THE COURSE OF THE RIVER OUSE (987), engraved on one sheet, *an impression of the utmost brilliancy, in the most perfect condition, with large margin*, £12 12s.

*** A most curious and interesting print and one of the rarest of Hollar's works; the Townely impression (which sold for £21) and this, from Colonel Durrant's collection, are believed to be all that have occurred for sale during the last forty years.

2292 View of London before the Great fire, taken from Southwark (1012), *brilliant impression, with large margin*, 18s.

"London the glory of Great Brittaines Ile,
Behold her Landschip here and tru profile."

2293 Arundel-house London; both views (1034-1035), *superb impression and in beautiful condition*, from the Esdaile collection, very rare and interesting, £6 16s. 6d.

*** Sold in the Townely sale for £13 10s.

2294 THE LARGE VIEW OF THE INTERIOR OF THE ROYAL EXCHANGE, "BYRSA LONDINENSIS" (1036), *superb proof before the introduction of the medal of Sir Thomas Gresham and before the dedication (to J. Wollaston, Lord Mayor) was altered*, a print of excessive rarity and in the most beautiful condition; from the Dimsdale and Durrant collections, £21.

2295 —— Ditto, a most beautiful impression, before the medal was erased, and with the dedication by R. Daynes to the Lord Mayor Wollaston, and the Sheriffs Fowke and Bunce, *in the most perfect state of preservation and with large margin*, very rare, £12 12s.

2296 —— Ditto, equally fine in the most perfect condition, but has not the margin, £10 10s.

2297 —— Ditto, a fine impression in the same rare state as the preceding, *but not in equally fine condition*, £4 14s. 6d.

*** A print of great interest.

2298 View of St. Stephen's chapel, the hall, the abbey, &c. at Westminster, "Civitates Westmonasteriensis pars" (1037); oblong 4to, *brilliant impression before the plate was cut*, £1 1s.

2299 —— Ditto, *superb impression before the Number*, very rare, £2 12s. 6d.

2300 "Palatium archiepiscopi Cantuariensis propæ Londinum *vulgo* Lambeth house" (1038); *very fine before the plate was reduced in size*, oblong 4to, rare, £1 1s.

2301 "Palatium Regis prope Londinum *vulgo* White Hall" (1039); *very fine before the plate was reduced in size, rare*, £1 1s.

2302 View of Westminster hall, the conduit, Whitehall gate, &c. 1647. "Sala Regalis cum Curia Westmonasterii, &c." (1040); oblong 4to, *very fine before the plate was reduced in size*, rare, £1 11s. 6d.

2303 The prospect of Maxtoke Castle from the road on the South East side thereof (1045), 8vo, 3s. 6d.

2304 "Prospect of the Choire from the West" (St. George's chapel, Windsor) (1078); fol. scarce, 5s.

2305 "Loughing in Ireland" (1090); 4to, fine, 5s. *B. Peeters.*

2306 Landscape *after Artois* (1205), 3s. 6d.

2307 The charitable traveller, a landscape after J. van Artois (1211); *superb impression with large margin*, in the first state before the address of Van Avont was erased, scarce, 10s. 6d.

2308 The Angler, a landscape *after Breughel* (1214); *most brilliant impression*, 6s.

2309 The four windmills, a landscape *after Breughel* (1215); *most brilliant impression*, 6s.

2310 The stone bridge; a landscape with cattle, *after Elsheimer* (1222); 4to, *fine*, 5s.

2311 The huntsman; a landscape *after Louis de Vadder* (1224); *fine, with the address of Meyssens*, 4to, 3s. 6d.

2312 Landscape, with a horseman, &c. *after J. Wildens* (1226); *fine impression in the first state*, 4to, 5s.

2313 —— Ditto, the address of Meyssens altered to that of Galle, 2s. 6d.

2314 Landscape after Van Artois (1242); *superb impression in the first state, before the address of Galle was substituted for that of Van Avont*, 9s.

2315 Shipping and sea views (1256—1260); set of fine plates, *brilliant impressions*, scarce, 15s.

2316 "Navium variæ figuræ et formæ a Wenceslao Hollar in diversis locis ad vivum delineatæ et aqua forti æri insculptæ Ao. 1647," set of 12 plates of Shipping (1261—1272); 4to, 18s.

2317 —— Ditto, *a most beautiful set, brilliant proofs before the numbers*, rare, £3 3s.

2318 Sir Robert Barkley, Justice, K.B. (1288); small oval, *fine and scarce*, 7s. 6d.

2319 Francis Cottington Lord Cottington (1290); small oval, fine, 5s.

2320 Sir George Crooke (1291); small oval, 5s. *very fine*, 7s. 6d.

2321 Jas. Hamilton marquis Hamilton (1296); small oval, 3s.

2322 William Seymour marquis of Hertford (1297); *brilliant impression in the first state* before the error in spelling was corrected from "Marquesse" to "Marquis," *very rare*, £2 2s.

2323 Henry Hastings Earl of Huntingdon (1301); small oval, *very fine*, 7s. 6d.

2324 Portrait of Archbishop Laud (1304); small oval, *a superb impression, scarce*, 18s.

2325 Jas. Stuart duke of Lenox (1305); 3s. ditto, *very fine*, 7s. 6d.

2326 "The Lady Mary Princesse of Great Brittaine" (1307); small oval, *very fine impression and extremely rare*, £2 2s.

*** At the Townely sale, an impression sold for £5 10s.

2327 Lionell Cranfield Earl of Middlesex (1308); small oval, 2s. 6d.

2328 —— Ditto, *a superb impression*, 10s. 6d.

2329 Wm. Cavendish earl of Newcastle (1310) small oval, *fine*, 7s. 6d.

2330 Mountjoy Blunt earl of Newport (1311); small oval, 5s.

2331 —— Ditto, slightly injured, 2s. 6d.

2332 Philipp Herbert Earl of Pembroke (1312); small oval, *brilliant and scarce*, 12s.

2333 John Pym, burgess for Tavistock (1313); small oval, 3s. 6d.

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2336 Wm. Cecill Earl of Salisbury (1316); small oval, 2s. 6d.

2337 Thos. Earl of Strafford (1319); small oval, *scarce*, 7s 6d.

2338 —— Ditto, *a superb impression, very scarce*, 18s.

2339 Mildmay Fane Earl of Westmoreland (1322); small oval, *very fine*, 7s. 6d.

2340 Portrait of Dr. Bastwick, in a small oval, with an account of his sufferings beneath (1327), 8vo, *fine and scarce*, 5s.

2341 Portrait of Wm. Prynne, in a small oval, with account of his sufferings beneath, (1331), 8vo, *fine and scarce*, 5s.

2342 Dr. Bastwick; Henry Burton; Dr. Laighton; John Lilburn; William Prynne (1327—1331); small ovals, with long accounts beneath, each portrait of the excessive cruelties inflicted upon them; SUPERB IMPRESSIONS, IN THE FINEST CONDITION, WITH MARGINS; OF THE GREATEST RARITY, £6 6s.

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2344 "Ritratto de Bindo Altovitii," from a picture by Titian (1339); *brilliant impression in the first state*, before the inscription was altered and before the addition of the word "Antverpiæ," in the finest condition, and with good margin, *scarce*, £1 1s.

2345 Portrait of Queen Anne Bullen (1342); *cut round*, 8vo, 3s. *Holbein.*

2346 Anne of Cleves, Queen of Henry VIII. (1343); half-length folio, *fine and rare*, £2 12s. 6d. *Holbein.*

2347 "Anna Maria Austriaca, Hispaniarum et Indiarum regina" (1344), 4to, fine, 5s. C. Galle, excud.

2348 Arcolano Armafodrito, fatto da Correggio la Istessa Divinita (1345); 4to, 5s.

2349 Portrait of Peter Aretin, after Titian (1346), *superb impression in the first state, with large margin*, £1 1s.

2350 Portrait of Aretin "Questo é Pietro Aretino Poeta Tosco" (1347); 4to, *very fine*, 7s. 6d. *Titian.*

2351 Portrait of Peter Aretin, the poet (1348), 4to, *fine*, 12s. *Titian.*

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2353 Thomas Howard Earl of Arundel (1351); in armour, in an oval, folio, 7s. 6d. *Vandyck.*

2354 THOMAS HOWARD EARL OF ARUNDEL (1352); IN ARMOUR, ON HORSEBACK, A BATTLE REPRESENTED IN THE BACKGROUND; FOLIO, EXTRA RARE, £6 6s.

2355 Portrait of Johannes van Balen, a painter, *from a picture by himself* (1356); *superb impression in the first state* before an error in the inscription was corrected, in the most beautiful condition and with large margin, RARE, 15s.

2356 "Johannes Banfi Huniades," a small oval, after Gowy (1358); superb impression, from the collection of Mariette with his autograph on the back, VERY RARE AND IN PERFECT CONDITION, £2 12s 6d.

2357 "Ritratto de Daniel Barbaro, homo conspicuo" (1359); 4to, 5s. *Titian.*

2358 —— Ditto, *fine*, 12s.

2359 Stephen Della Bella, painter and engraver (1360); *very fine with large margin*, 5s. *Stocade.*

2360 —— Ditto, *most brilliant impression with margin*, 10s. 6d.

2361 "Vera effigies Rich. Bernard vigilantissimi Pastoris de Batcombe Somset. Aº 1641 (1363); small 4to, *fine*, 3s. 6d.

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2363 Portrait of Henry van de Borcht, the younger, *painter*, (1365); 4to, 3s. 6d. *Meyssens.*

2364 —— Ditto, *brilliant impression*, 5s.

2365 —— Ditto, *brilliant impression in the first state*, before the word "Walles," in the inscription was altered to "Galles," 7s. 6d.

2366 —— Ditto, *a superb impression in the same state*, with large margin, 15s.

2367 "Anna Francisca de Bruyns ætatis XXIIII. anno MDCXXIX. &c." (1366); 8vo, scarce, 5s. *De sua effigie a se depicta.*

2368 "Vera effigies Guilielmi Burton L.L. Baccalaurei" (1368); 4to, *very fine*, 7s. 6d.

2369 Mr. Edward Calver, of Wilbie, in the county of Suffolk (1369); 8vo, *fine and very scarce*, £1 11s. 6d.

2370 Portrait of Sir Thomas Chaloner (1371); 3 qrs. length from a picture by Holbein; small folio; *slightly injured, but of the most extraordinary rarity and a brilliant impression*, £10 10s.

*** At the sale of the Townely collection an impression of this print produced upwards of £70.

2371 Dr. Chambers, physician to Henry 8th, from a picture by Holbein (1372); 4to, *fine*, £1 1s.

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2380 Portrait of Lord Denny (1387); *circle*, 8vo, 7s. 6d. *Holbein.*

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2390 "Edward the 5th, King of England and France, Lord of Ireland" (1394); small 12mo, *scarce*, 7s. 6d.

2391 Edward VI. when a child, with a rattle (1395); *after a curious picture by Holbein;* small folio, very rare, £2 2s.

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2394 —— Ditto, *brilliant impression with very large margin*, £2 2s.

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2398 —— Ditto, under an arch, church in the back ground, verses beneath, &c. (1403); 4to, *fine and scarce*, 7s. 6d.

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2403 Sir Henry and The Lady Guldeforde, *after Holbein* (1409-1410); circles the pair, *superb impressions in the most beautiful condition and with large margins*, £1 15s.

2404 "Generosissima D^{na} Elizabetha Harvey filia dni Harvey baronis Kedroock"; half length, *from a picture by Vandyck* (1412); 4to, 10s. 6d.

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2409 —— Ditto, *fine proof before the age and date*, £1 11s. 6d.

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2411 Portrait of Wenceslaus Hollar, with his engraving tools before him, and exhibiting his print of Saint Catherine (1419); 8vo, 5s. *Meyssens excud.*

2412 —— Ditto, *brilliant proof before the birds and the drapery over the city in the back ground;* small 4to, £1 11s. 6d.

2413 —— Ditto, *superb proof in the first state before any inscription,* with a small margin and of great rarity, £6 6s.

*** Abdrücke vor aller Schrift sind Selten.—*Parthey.*

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*** At the Townely sale, it sold for £5 5s.

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*** In this state it was unknown to Parthey.

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2479 —— Ditto, *superb impression with large margin*, 12s.

2480 Portrait of a young man in a flat cap and furred mantle (1543), *fine*, 3s. *Holbein.*

2481 Bust of a young man in a cap, with long beard and moustaches (1548), fine, 2s. 6d. *H. Holbein incidid in lignum; ex collect. Arundeliana.*

2482 Portrait of a young woman in a cap and feather (1550), *fine*, 3s. *Holbein.*

2483 —— Ditto, *brilliant impression with large margin*, 7s. 6d.

2484 Lady Butts, wife of the physician to Henry the eighth (1553), *fine*, 3s. 6d. *Holbein.*

2485 Charles Brandon duke of Suffolk, in a flat cap and feather and furred robe (1554), *fine*, 3s. 6d. *Holbein.*

2486 The Old man and the maiden; *after Hüllsman* (1556), 2s. 6d.

2487 Portrait of a young woman, *after Leonardo da Vinci* (1589); *superb impression with large margin, scarce*, 12s.

2488 Bust of a young woman with a necklace of black beads, *after Monsignor* (1613), *scarce and very fine*, 7s. 6d.

2489 —— Ditto, *superb impression with large margin*, 12s.

2490 Head of a young woman with curling hair, *after Parmegiano* (1625), *superb impression with large margin, scarce*, 12s.

2491 Bust of a young woman with a wreath of oak leaves round her head; *after Martin Schoengauer* (1641), 8vo, 2s. 6d.

2492 —— Ditto, *superb impression with large margin, scarce*, 12s.

2493 Head of a young woman with a jewelled turban, *after Martin Schoengauer* (1642), brilliant impression, *scarce*, 10s. 6d.

2494 Charles 1st on horseback, an army in the background (1686), fol. 5s. 1644.

2495 Portrait of a gentleman in bushy hair, a sea-port in the distance, *called the portrait of Jacob Stainier merchant of London* (1694), oval, scarce and very fine, 27s.

2496 John Booker (the astrologer) holding a book, astronomical instruments in the background (1695), oval, *superb impression and in perfect state of preservation*, very rare, £4 4s.

*** The Townely impression sold for £7.

2497 Mary Queen of Scots (1705), a small head, 12mo, *fine and extra rare*, £1 11s. 6d.

2498 —— Ditto, *brilliant impression with margin*, £2 2s.

2499 Head of a young woman with a lace cap (1706), *very fine, with good margin*, 9s.

2500 Head of a young woman with a very small cap (1719), *superb impression with large margin, rare*, 12s.

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2503 Alathea Talbot Countess of Arundell (1725), small oval, 7s. 6d.

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2505 Dorothy Countess of Suffolk (1727), oval, 8vo, *fine and rare*, 15s.

2506 Anonymous portrait of a lady called "The mother of George Villiers Duke of Buckingham;" in an oval (1730), 8vo, 3s. 6d. *W. Hollar, delin. et fec.*, 1648.

2507 —— Ditto, *superb impression in the finest condition and with good margin*, £1 1s.

2508 PORTRAITS OF LADIES, *in circles*, the complete set (1908-1944), *superb impressions in the most perfect state of preservation, with large margins*, UNDOUBTEDLY THE FINEST SET IN EXISTENCE, and of the greatest rarity, from the collections of Mr. Ord and Colonel Durrant, £18 18s.

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2510 Head of a young Negro (2003); *superb impression with large margin*, 15s.

2511 —— Ditto, *a superb proof before the head was crossed with diagonal lines and before the name of Hollar;*—Head of a young Negress (2006); superb impression, printed on one sheet, in the finest condition, with large margin and excessively rare, £2 2s.

2512 Head of a young Negro (2004); *superb impression with large margin, rare*, 15s.

2513 Head of a young Negro, in an oval (2005); *superb impression, with large margin* , very rare, 15s.

2514 Bust of a young negress in a lace dress and handkerchief (2007); *fine impression*, 5s.

2515 —— Ditto, *superb impression with large margin, rare*, 15s.

2516 Portrait of a native of Virginia, aged 23 (2009); *fine impression*, 7s. 6d.

2517 The dead stag (2051); 4to, 3s. 6d. *P. van Avont.*

2518 An ass standing, *after Bassano* (2090); 2s. 6d.

2519 A wild boar, *from a drawing by Lucas Cranach* (2091); 3s 6d.

2520 The Stag (2093); *from a picture by Albert Durer* in the Arundel collection, *very fine*, 5s.

2521 A lion; *after Albert Durer* (2094); *extra fine*, 5s.

2522 The dead mule (2106) *very fine*, 5s.

2523 The bird on a branch (2159); *fine*, 3s 6d.

2524 The water-fowl (2160); 2s. 6d., *fine*, 3s. 6d.

2525 Butterflies, moths, caterpillars, flies, &c. from the collection of the Earl of Arundel (2164-2175); *set of* 12 *plates, very fine*, £1 11s. 6d.

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2714 Nicholas Vleughels, *painter*, folio, fine, 5s. *Champagne.*

2715 Louis XV. King of France; full length, folio, fine, 7s. 6d. *Vanloo.*

2716 Portrait of a Comedian, half-length, holding a mask, folio, *proof before letters*, rare, 15s. *D. Feti.*

2717 L'accordée de village; large sheet, 25s. *Watteau.*

2718 —— Ditto, *a brilliant impression, and in fine condition*, scarce, £2 2s.

2719 La veillesse, half sheet, 8s. *Lancret.*

2720 La Jeunesse, half sheet, 8s. *Ibid.*

MICHEL LASNE.

2721 St. Francis de Paula receiving the infant Saviour from the hands of the Virgin; small folio, *scarce*, 7s. 6d. *Rubens.*

LAUGIER.

2722 Portrait of Frederick Duke of Urbino, 8s. *Raffaelle.*

2723 —— Ditto, proof on India paper, 14s.

N. DE LAUNAY.

2724 La chute dangereuse, half sheet, *fine*, 7s. 6d. *F. Meyer.*

2725 Marche de Silene (a Bacchanalian procession of Nymphs and Satyrs), half sheet, *fine*. 15s. *Rubens.*

R. LAURIE.

2726 The incredulity of St. Thomas, from a picture by Rembrandt, sheet, mez. *proof before letters*, 9s.

2727 The family of Lucretia swearing to avenge her death, mez. *proof before letters*, 7s. 6d. *G. Hamilton.*

HANS SEBALD LAUTENSACK.

2728 Portrait of a Man, a bust, richly dressed, and holding a tankard; on the right through a window is seen a landscape (1), *fine and scarce*, £1 11s. 6d.

2729 Portrait of Jerome Schurstab, half length, with a view of a village seen from a window on the left (7), *very fine and excessively rare*, £2 2s.

2730 Portrait of a Man, at half length, with moustachios and long beard, divided into two points; on the left, at top, is a shield of arms, and at the right a landscape (9), folio, *very fine and rare*, £3 13s. 6d.

2731 —— Ditto, *in the second state*, 25s.

2732 Portrait of Maximilian King of Bohemia, in an oval, with emblematical figures, &c. (14), fol. *fine and very scarce*, £2 12s. 6d.

2733 The arms of the families of Egh, and of the barons of Bentzenan, &c. (22), fol. *fine and scarce*, £1 11s. 6d.

2734 Landscape, a vast building, situated on a rock, in the centre of a large river, &c. (39), *very fine and rare*, £1 11s. 6d.

2735 St. John baptising Christ (46), *a little cut*, 9s.

2736 The woman of Canaan imploring Jesus to heal her daughter (48), *fine*, £1 1s.

2737 David killing Goliath (51), *etched on two plates, scarce*, £1 1s.

N. LAUWERS.

2738 Christ shown to the people; *superb impression before the name of Bolswert was substituted for that of Lauwers*, sheet, very scarce, £2 2s. *Rubens.*

2739 —— Ditto, in the same state, *but laid down*, £1 11s. 6d.

2740 Adoration of the Kings, *brilliant impression* but slightly injured, sheet, £1 11s. 6d. *Rubens.*

2741 —— Ditto, a most splendid impression and in fine state, *rare*, £2 12s. 6d.

*** The chef-d'œuvre of Lauwers from one of Rubens' finest pictures.

2742 Triumph of Christianity, engraved on two sheets, *very fine old impression*, £1 5s. *Rubens.*

2743 The extacy of St. Cecilia, with Angels playing upon musical instruments, a candle-light piece, *from a picture by Gerard Seghers*, fol. *extremely fine and in perfect condition*, 15s.

2744 Jupiter and Mercury entertained by Baucis and Philemon; sheet, *brilliant impression*, £1 1s. *Jordaens.*

J. P. LE BAS.

2745 Embarquement de Vivres, from the capital and well known picture by Berghem; sheet, *very fine*, 10s. 6d.

2746 Christ shown to the people, *copy from Rembrandt's large and celebrated etching*, 4to. 5s.

2747 The descent from the Cross, *copy from Rembrandt's etching*, 4to. 5s.

2748 View of Antwerp, with groups of peasants feasting and dancing outside a village ale-house, sheet, *extremely fine*, 15s. *D. Teniers.*

2749 La belle aprés diné; fol. *fine*, 5s. *C. du Jardin.*

2750 Rejouissances Flamandes; exterior, a composition of a great number of figures, *among which the painter has introduced his own portrait*, sheet, fine, 14s. *Teniers.*

2751 —— Ditto, brilliant impression, with large margin, £1 5s.

2752 Feste de Village; exterior, a composition of numerous figures, in which Teniers has represented himself paying court to a young woman; *brilliant impression*, with large margin, 15s. *Teniers.*

2753 Fourth Flemish Fête, exterior; a fine composition, with numerous figures, engraved the same size as the original picture formerly in the Choiseul collection, very fine and scarce, 18s. *D. Teniers.*

2754 Le chasseur fortuné—Rendezvous de chasse, from very fine pictures painted by C. van Falens for his wife; the pair, *most brilliant and scarce*, 18s.

2755 Environs de Groningue, sheet, *fine and scarce*, 12s. *Ruisdael.*

2756 Environs de Gueldres, sheet, *very scarce*, 12s. *Ibid.*

2757 Peasant and cattle crossing a stream, *from an exquisite picture by Karel du Jardin;* fine proof before letters, 4to, 12s.

2758 —— Ditto, with the companion print; *fine proofs before letters*, scarce, £1 11s. 6d.

NARCISSE LECOMTE.

2759 Virgin and infant Saviour holding a bird, attended by the infant St. John; fol. *artist's proof before letters in the earliest state*, £1 11s. 6d. *Francia.*

W. P. LEEUW.

2760 Daniel in the den of Lions, sheet, *magnificent impression in the first state before the address of Danckertz, and very rare*, £2 2s. *Rubens.*

2761 Martyrdom of Saint Catherine; sheet, 15s. *Rubens.*

2762 —— Ditto, *splendid impression and very scarce*, £1 11s. 6d.

2763 Lot and his daughters, fol. 5s. *Rubens.*

2764 The Crocodile and Hippopotamus hunt; sheet, 15s. *Rubens.*

2765 The wolf hunt; *very fine*, 18s. *Rubens.*

2766 —— Ditto, *brilliant proof before the address of C. Van Merlen*, £1 11s. 6d.

2767 The wild boar hunt, sheet, 12s. *Rubens.*

2768 Hunting the Lion and Lioness, *very fine*, sheet, 15s. *Rubens.*

A. LEFEVRE.

2769 Portrait of Jane of Arragon, *proof on India paper before letters*, 12s. *Raffaelle.*

A. LEICHER.

2770 Christ at Emmaus; sheet, *fine*, 15s. *B. Schidoni.*

LEISNIER.

2771 Portrait of Marc Antonio Raimondi, the distinguished engraver, *from a picture by Raffaelle*, folio, 7s. 6d.

HENRY LE KEUX.

2772 The grand canal, Venice; *choice engraver's proof before letters on India paper*, £2 2s *S. Prout.*

2773 A view in Venice; *from a picture by Canaletti in the National Gallery;* 5s.

2774 —— Ditto, *proof on India paper before letters*, 15s.

2775 —— Ditto, *a choice engraver's proof before all letters, in the earliest state;* very scarce, £1 11s. 6d.

JOHN LE KEUX.

2776 Mæcenas' villa at Tivoli; *from a picture by R. Wilson in the National Gallery*, 5s.

2777 —— Ditto, *fine proof*, 8s.

2778 —— Ditto, *choice engraver's proof in the earliest and unpublished state*, very scarce; 15s.

LOUIS SIMON LEMPEREUR.

2779 Vulcan showing to Venus the arms he had forged for Achilles; *from a picture by Pierre*, oblong sheet, *fine proof before all letters*, 15s.

2780 Les présents du berger; half sheet, very fine and scarce, 15s. *F. Boucher.*

2781 Les Baigneuses, from a picture by Vanloo, half sheet, 7s. 6d.

2782 —— Ditto, *beautiful proof before all letters;* scarce, £2 2s.

2783 Le festin Espagnol, from a fine work of Palamedes; sheet, *brilliant impression and very scarce*, £1 1s.

2784 The Garden of Love, in which are introduced the portraits of Rubens and his wife, £1 1s. *Rubens.*

2785 —— Ditto, *very fine*, £2 2s. *Ibid.*

2786 The Garden of Love—Le festin Espagnole; the pair, *superb proofs before letters*, very scarce, £5 5s.

B. LENS.

2787 The Lady Mary Radclyffe, full length in a fantastic dress, decorated with feathers, fol. *fine and very rare*, £3 13s. 6d. *Wissing and Vaart.*

2788 —— Ditto, the inscription cut off, £1 11s. 6d.

BERNARD LEPICIE.

2789 Charlotte Desmares, a celebrated French actress; fol. *very fine*, 9s. *C. C.*

2790 Catherine de Sême, epouse du Sr. Dutresne; *companion print to the preceding*, fol. *very fine*, 9s. *Aved.*

2791 Messire Philbert Orry, Controleur General des finances et directeur general des batiments du Roy, from a picture by Hyacinthe Rigaud; *superb proof before any letters; the arms and inscription admirably drawn in with a pen;* half sheet, of extreme rarity, £1 11s. 6d.

LEPICIE AND SURUGUE.

2792 The senses, set of five plates, 4to, fine, 9s. *H. Goltzius.*

LEROUX.

2793 "La Vierge du Musée de Parme," 4to, 3s. *Correggio.*

LERPINIERE.

2794 The Israelites sacrificing to the Molten calf; after Claude; large sheet, *fine proof before letters*, 9s.

THOMAS DE LEU.

2795 Portrait of Sir Walter Raleigh, in an oval, with a vignette of the English fleet at Cadiz, and six Latin lines beneath, 8vo, *beautiful impression of one of the rarest and most interesting portraits in the English series*, £5 15s. 6d.

2796 "Haury de Lorrayne duc de Bar et marquis du Pontx," 4to, *brilliant impression*, rare, 18s.

2797 "Marie Stewart Reyne de Fran. et d'Escosse," in an oval with four French verses beneath; 8vo, *brilliant impression and extremely rare*, £2 12s. 6d.

2798 "Jaques I. Roy d'Angleterre, Escoce et Irlande an de son age 42," small oval with four French verses beneath; *brilliant impression and very rare*, £2 2s.

2799 Portrait of Peter Brach; *a French poet*, 8vo, *brilliant impression with large margin*, 12s.

F. C. LEWIS.

2800 Head of Christ, engraved from a facsimile of the original in the celebrated picture of "The Last Supper" by Leonardo da Vinci, sheet, *proof*, 15s.

2801 The Madonna and child, *from a drawing in red chalk;* fol. 3s. *Fra. Bartolomeo.*

2802 "La Eva della Steccata di Parma," *from a drawing*, fol. 4s. *Parmigiano.*

2803 Installation on the Musnud of the Nabob of the Carnatic, *with a key*, 22½ by 28¾, £1 5s. *F. C. Lewis.*

2803*Study for the Saint Bartholomew in the Last Judgment, fol. 3s. 6d. *M. Angelo.*

2804 Zumalacarregui and the Christino Spy, *fine proof before letters;* £1 5s. *J. Lewis.*

C. G. LEWIS.

2805 Hafed, a celebrated deer-hound; 12s. *Sir E. Landseer.*

2805* The Cheshire hunt, sheet mez. 15s. *H. Calvert.*

2806 Hawking in the olden time; sheet, *fine proof before letters*, £1 11s. 6d. *Sir E. Landseer.*

FREDERIC LIGNON.

2807 La Vierge au Poisson, *fine old impression*, 25s. *Raffaelle.*

2808 —— Ditto, *brilliant proof before letters*, £2 12s. 6d.

2809 Christ crowned with thorns and holding a reed, from the famous picture by Guido; *beautiful proof before letters, with good margin and in perfect condition*, £3 3s.

2810 Saint Cecilia; half-length, folio, fine, 18s. *Dominichino.*

H. LIPS.

2811 Martyrdom of St. Sebastian, *from a picture by Vandyck in the Dusseldorff gallery*, half sheet, 7s. 6d.

ETCHINGS BY JOHN LIVENS.

2812 The Virgin presenting a pear to the Infant Saviour (1), *first state, before the initials of Livens, and before the plate was cut*, EXTREMELY RARE, from Lord Aylesford's collection, £1 11s. 6d.

2813 Saint Jerome sitting in a grotto, meditating upon a skull and crucifix, which he holds in his hands (5), *second state, before Wyngaerd's name was covered with cross hatchings*, from the Aylesford collection, very fine, £1 11s. 6d.

2814 —— Ditto, *the third state*, from the same collection, fine, £1 1s.

2815 Saint Francis, sitting in a grotto, in meditation (6), *very fine, from Lord Aylesford's collection*, £2 2s.

2816 Saint Francis, sitting in a cavern, with a crucifix before him (7), *very fine, from Lord Aylesford's collection*, 15s.

2817 Saint Anthony (8), *fine impression, before the plate was reduced in size*, from the collection of Baron Verstolk, very rare, £2 2s.

2818 A man on his knees (9), fine, 15s.

2819 Bust of a Capuchin Monk (14), *in an earlier state than that described by Bartsch, very fine*, £1 11s. 6d.

2820 Portrait of a man in profile (15), from the Aylesford collection, very fine, 10s. 6d.

2821 Portrait of a man (17), *fine, before the address of Wyngaerde*, 10s. 6d.

2822 Portrait of an Oriental with a long beard (18), *very fine, before the address*, 10s. 6d.

2823 Bust of an Oriental, in profile (19), *copy from Rembrandt*, 7s. 6d.

2824 Portrait of Justus Vondel, the famous Dutch poet (57), 15s.

2825 Portrait of Daniel Heinsius, Professor of History, &c. at Leyden, (58), *brilliant impression*, 16s.

2826 Portrait of James Gouter, an English Musician (59), *brilliant impression*, £1 1s.

2827 Portrait of Robert South, aged 112 years, fine and scarce, £1 11s. 6d.

DAVID LOGGAN.

2828 Dr. Dolben, Abp. of York, with Dr. Allestry and Bishop Fell sitting at a table, folio; *brilliant and extra rare*, £8 8s. *Lely.*

2829 John Wallis, eminent Mathematician, ob. 1703, small folio; *brilliant proof before any letters.* £3 3s.

2830 Sir Thomas Isham of Lamport co. Northampton; folio, *superb proof before all letters.* extremely rare, £5 5s.

*** According to "Strutt," Loggan was assisted in this plate by Valck, an assertion fully borne out by its superiority to most of the plates bearing Loggan's name.

2831 Ralph Bathurst, Dean of Wells and Vice-Chancellor of Oxford (1676), *brilliant impression*, folio, rare, £1 11s. 6d.

A. LOIR.

2832 The birth of the Saviour with adoration of the Kings, half sheet, 15s. *Jouvenet.*

2833 The presentation of the infant Saviour in the Temple, half sheet, 8s. *Jouvenet.*

2834 The taking down from the cross; half sheet, 10s. 6d. *Ibid.*

2835 —— Ditto, *very fine*, 15s.

2836 Adoration of the Magi; half sheet, 7s. 6d. *Ibid.*

2837 St. Michael defeating the rebel angels; from a grand picture by Le Brun; engraved on two sheets, *most brilliant impression, in perfect condition, with large margin, and very scarce*, £2 2s.

P. LOMBART.

2838 Portrait of Samuel Malines (the chef-d'œuvre of this engraver), fol. *very fine impression and extremely rare*, £4 4s. *C. Claret.*

A. LOMMELIN.

2839 The meeting of David and Abigail, sheet, *before the address of C. van Merlen*, 18s. *Rubens.*

2840 —— Ditto, *very fine*, 25s.

2841 Adoration of the Kings, sheet, *a magnificent impression in the first state before the address of Gaspar Huberti*, rare, £1 11s. 6d. *Rubens.*

2842 The Virgin with the infant Jesus in her arms, surrounded by Saints among whom is St. Dominic to whom she presents a chaplet (B. Maria Rosarii), fol. 7s. 6d. *Rubens.*

2843 Christ appearing to Mary Magdalen in the garden, half sheet, *proof before the title and dedication*, 9s. *Rubens.*

2844 Saint Bonaventure receiving the Sacrament, fol. 9s. *Vandyck.*

2845 Time discovering truth and destroying heresy, *engraved on two sheets, fine*, 15s. *Rubens.*

2846 Triumph of Charity, 25 in. by 35, *engraved on two sheets, fine*, £1 1s. *Rubens.*

2847 The judgment of Paris (slightly differing from the picture in the National Gallery), sheet, *fine and very scarce*, £1 1s. *Rubens.*

JOSEPH LONGHI.

2848 The marriage of the Virgin; from the superb picture by Raffaelle at Milan; large sheet, fine impression, £6 6s.

2849 —— Ditto, a very beautiful impression *before the inscription on the Temple, with full margin*, £8 8s.

2850 —— Ditto, a very brilliant impression, *before the inscription on the Temple, and with the number of subscription*, but cut to the plate mark, £8 8s.

2851 THE MARRIAGE OF THE VIRGIN, in the same state as the preceding, *but with large uncut margin*, £10 10s.

*** No other impressions of this fine print, than those originally subscribed for, were numbered.

2852 La Madonna di S. Onofrio, *from a picture by Leonardo da Vinci in the cloister of St. Onofrio at Rome*, half sheet, *fine proof*, scarce, £2 12s. 6d.

2853 —— Ditto, *choice artist's proof before all letters*, scarce, £5 5s.

2854 The Virgin with the Infant Saviour and St John, "La Madonna del Lago," from a picture by Leonardo da Vinci, *very fine old impression*, £1 11s. 6d.

2855 —— Ditto, *beautiful proof before the arms and dedication*, £3 3s.

2856 Holy Family with St. John kneeling to the infant Jesus, "Nunc ego mitto te aperire oculos eorum," *fine proof*, £3 3s. *Raffaelle.*

2857 —— Ditto, *superb engraver's proof in the earliest state*, the name of the engraver only etched in, with large margin and in most perfect condition, £8 8s.

2858 The entombment, from a picture by Crespi; *very fine with large margin*, 14s.

2859 —— Ditto, *superb engraver's proof in the earliest state, before the fault was corrected, the engraver's name merely etched in, in beautiful condition;* extremely rare, £3 3s.

2860 The reading Magdalen, from the celebrated picture by Correggio in the Dresden Gallery, £2 2s.

2861 —— Ditto, *very fine impression on the original thin paper*, £3 3s.

2862 Madonna del Velo, from a picture by Raffaelle; *most brilliant proof before letters in the finest condition, with large margin*, £6 6s.

2863 Beheading of John the Baptist, *from a picture in "Sta. Maria della Scala,"* half sheet, 12s. *G. Douw.*

2864 The Repose in Egypt, superb proof before letters, scarce, £2 2s. *Carlo Procacino.*

2865 St. Joseph with the infant Saviour in his arms, *from the picture by Guido in the "Archiepiscopal Gallery" at Milan;* 12mo, 5s.

2866 Galatea; *from the well known picture by Albano*, half sheet, *fine proof*, £3 13s. 6d.

2867 Napoleon at the bridge of Arcole; three-quarters, folio, *scarce*, £2 2s. *Le Gros.*

2868 —— Ditto, when Emperor; a small circle, fine, 7s. 6d.

MELCHIOR LORCH.

2869 St. Jerome, *copied from an etching by Albert Durer*, No. 59 (1), *fine*, £1 11s. 6d.

2870 The basilisk (3), *fine and very scarce*, 15s.

2871 The bagpipe player (7), 15s.

2872 The man crucified; from a study by Michael Angelo (8), *slightly injured but very scarce*, £1 11s. 6d.

*** Bartsch eulogises this as being Melchior Lorch's finest work.

2873 Portrait of Albert Durer, at the age of 56 years (10), *very rare*, 18s.

2871*Portrait of Michael Aicing, gentleman of the Court of Maximilian 2nd (11), *fine and rare,* 15s.

2872*Portrait of Soliman emperor of the Turks (13), *rare,* £1 11s. 6d.

2873*Portrait of the same person, a bust (15), *rare,* £1 11s. 6d.

2874 Portrait of Ismaël, the Persian ambassador to Constantinople, 1557 (16), full length, *rare,* £1 11s. 6d.

2875 The Deluge (1), a woodcut, on two blocks; *extremely rare,* £1 11s. 6d.

C. LORICHON.

2876 The Virgin and child; after Raffaelle, *choice proof on India paper before letters, with large margin;* £3 3s.

DE LORRAINE.

2877 Venus, se préparant pour le jugement de Paris reçoit d'avance la pomme des mains de l'amour, fol. *brilliant and scarce,* 10s. 6d. *F. Boucher.*

J. LOUYS.

2878 The resurrection of Lazarus; folio, *very fine impression,* 15s. *J. Livens.*

2879 Diana and her nymphs sleeping surprised by satyrs; fol. *scarce,* 15s. *Rubens.*

LUCAS VAN LEYDEN.

2880 The sin of Adam and Eve (8), *a very fine impression, from the Brooke collection,* £2 15s.

2881 Eve presenting the apple to Adam (10); *a truly superb impression and in perfect condition,* extra rare, £7 7s.

2882 Adam and Eve after having been driven from Paradise (11), *very fine and clear impression,* rare, £3 3s.

2883 Cain killing Abel (13), *a brilliant impression,* rare, £2 15s.

2884 Potiphar's wife accusing Joseph (21), *fine and rare,* £1 11s. 6d.

2885 Joseph interpreting Pharaoh's dream (23), *fine,* £1 1s.

2886 Samson and Dalilah (25); *superb impression, and in most beautiful condition,* extremely rare, £12 12s.

2887 David with the head of Goliah (26), *fine and rare,* £1 11s. 6d.

2888 David playing on the harp before Saul (27), *a very fine impression of this scarce print and in perfect condition,* £9 9s.

2889 —— Ditto, *a most superb impression, and in perfect condition,* from the Durand collection, £16 16s.

2890 Solomon Adoring the Idols (30), *fine,* £1 11s. 6d.

2891 —— Ditto, *brilliant impression,* £3 13s. 6d.

2892 Esther before Ahasuerus (31), *an unusually fine impression,* in fine condition and extremely rare, £6 6s.

2893 The Two Elders watching Susannah in the Bath (33), *fine,* £3 3s.

2894 St. Joachim embracing St. Anne (34), 7s. 6d.

2895 Repose in Egypt (38), *fine clear impression,* £6 6s.

2896 Resurrection of Lazarus (42), *most superb impression and of great rarity*, £12 12s.

2897 The Passion of Our Lord (43-56), complete set, BRILLIANT IMPRESSIONS AND VERY SCARCE, £12 12s.

2898 Jesus Christ shown to the people (71), *an ordinary impression, but in good condition and very scarce*, from Esdaile's collection, £3 3s.

*** *Vide* Bartsch, who speaks in the highest terms respecting this astonishing performance of a young man at the age of 16. An extremely fine impression has recently been sold for £90.

2899 The Man of Grief; Jesus Christ represented at half-length, with the instruments of his passion (76), *fine*, £2 2s.

2900 Return of the prodigal son (78), *matchless impression, in the purest condition and of extreme rarity*, £21.

*** On doit y admirer l'intelligence et l'art qui ont guidé la main de Lucas dans l'exécution des lointains. Les fabriques, le paysage, et les petites figures qui s'y trouvent, tout y est touché avec esprit et comme il falloit pour faire dégrader les objets.—Bartsch.

2901 The Virgin in a glory standing on a crescent (82), 12s.

2902 The Virgin and infant Saviour sitting at the foot of a tree (83), *very fine and extremely scarce*, £2 2s.

2903 The Virgin and infant Saviour seated in a landscape (84), *damaged*, 15s.

2904 —— Ditto, *very fine, but a little cut at the top*, from Mariette's collection, with his autograph, £3 3s.

2905 Jesus Christ and the twelve Apostles, full length figures (86-99), viz.:

The Saviour (86), *bad impression*, 2s. 6d.
St. Paul (88), 10s. 6d.
St. Andrew (89), *fine*, 15s.
St. John (90), 2s. 6d.
St. James the major (91), 10s. 6d.
St. Thomas (92), 9s.
St. Judas Thaddeus (93), *fine*, 15s.
St. Bartholomew (94), 10s. 6d.
St. Philip (95), 10s. 6d.
St. James the minor (96), 10s. 6d
St. Simon (97), 2s. 6d.
St. Matthew (98), 2s. 6d.
St. Matthias (99), *very fine*, £1 11s. 6d.

2906 The four Evangelists (100-103), *very fine set and of great rarity*, £4 4s.

2907 Saint Peter and Saint Paul holding between them the Holy Handkerchief (105), 7s. 6d.

2908 —— Ditto, *very fine and scarce*, £1 11s. 6d.

2909 Conversion of Saint Paul (107), *a fine composition, and one of his largest prints*, £5 5s.

2910 —— Ditto, *a superb impression of one of the rarest and most capital of this artist's works*, £31 10s.

*** An extensive composition of so great merit, that it may truly be termed a production little less than miraculous in a youth of fifteen.—Ottley.

2911 Saint Christopher (108), *very fine*, £2 5s.

2912 —— Ditto, slightly cut, 15s.

2913 St. John the Baptist in the Desert (110), 15s.

2914 Saint Sebastian tied to a tree, his body pierced with arrows (115), *very fine*, £2 5s.

2915 St. Anthony the hermit (116), *fine*, £1 1s.

2916 St. Dominic (118), 16s.

*** Cette pièce est touchée avec beaucoup de franchise.—Bartsch.

2917 St. Gérard Sagrédius, bishop and martyr (119), *fine*, £1 11s. 6d.

2918 St. Francis of Assisse receiving the stigmata (120), *fine*, £1 1s.

2919 St. George and the Princess (121), *a remarkably brilliant impression, and rare*, £4 4s.

2920 The Magdalen in the Desert (123), *very fine*, £4 14s. 6d.

2921 The poet Virgil suspended in a basket (136), *fine and very scarce*, £7 7s.

*** Bartsch, in passing a high eulogium on this print, adds, "et du côté du dessein c'est aussi un de ses meilleurs ouvrages, il s'y trouve des airs de têtes et des attitudes de figures qui ne seraient pas désavoués par les plus grands maitres."

It was in competition with this print that Albert Durer engraved his "Knight of Death."

2922 Mars, Venus, and Cupid (137), *superb impression*, £12 12s.

2923 —— Ditto, *an impression of the most extraordinary brilliancy, the finest known and in unimpeachable condition;* very rare, £25.

*** Cette belle pièce qui est du nombre de celles que Lucas a faites durant le peu du relache qui lui lassoit une longue maladie, est une des mieux gravées de son œuvre.—Bartsch.

2924 Venus and Cupid in the clouds (138), *superb impression from the collections of Mariette, Count Fries, and Gawet*, very scarce, £3 13s. 6d.

2925 The promenade (144), 7s. 6d.

2926 ——Ditto, an extremely fine impression and in perfect state of preservation, *scarce*, £2 2s.

2927 The man with a torch (147), *very rare*, £3 3s.

*** Cette estampe est d'une taille extrêmement fine.—Bartsch.

2928 A man and a woman seated in a rocky place in conversation (148), 9s.

2929 —— Ditto, *extremely fine*, £2 5s.

2930 A Young Woman Naked, seated at the Foot of a Tree, cleaning a Dog (154), *superb impression*, very rare, £5 5s.

2931 The musicians (155), 15s.

*** Cette pièce est une des mieux gravées de Lucas. Bartsch.

2932 The quack dentist (157), 15s.

*** Cette pièce est encore un des morceaux distinguées de Lucas. Bartsch.

2933 Panel of Ornament (164), a Plateau upon which are two Syrens holding mirrors before them, and supporting a species of Candelabrum, on the top of which is the winged figure of a man holding a trident, and on each side two chimerical animals; MOST BRILLIANT IMPRESSION, £2 12s. 6d.

2934 Two Naked Children supporting an empty Escocheon (166), *fine*, 15s.

2935 Two Children, supporting a Shield, in the centre of which is a mask (167), 5s.

2936 Two circles, with cupids, hunting, &c. (170), 5s.

2937 —— Ditto, *an extremely fine impression*, rare, £1 11s. 6d.

FRANCOIS LUCAS.

2938 The drunkenness of Bacchus; half sheet, 5s. *Jordaens.*

D. LUCAS.

2939 Dedham Lock; from a picture by Constable, sheet, mez. *proof before letters*, 30s.

2940 The Union; Thistle, Rose and Shamrock; fol. mez. 3s. *W. C. Ross.*

2941 The rainbow, view of Salisbury Cathedral, sheet, mez. *proof on India paper*, £1 11s. 6d. *Constable.*

2942 Combat between the Papal dragoons—Confession of an Italian brigand; the pair, half sheet, mez. 15s. *H. Vernet.*

2943 Grace Darling and her Father rescuing the survivors from the wreck of the Forfarshire steam-packet; proof, £1 5s. *Parker and Carmichael.*

G. S. LUCAS.

2943*Mazeppa; fol. mez. 5s. *H. Vernet.*

BARTHOLOMEW LULMUS.

2944 Descent from the Cross (2), *bad impression*, but scarce, 5s.

T. LUPTON.

2945 Bandits disputing, half sheet, mez. 14s. *G. Cattermole.*

D. LUPTON.

2946 The death of Robin Hood, half sheet, mez. 9s. *T. Fielding.*

JANUS LUTMA.

2947 Portraits of his father, himself, J. Vondelius, and P. C. Hooft, represented as antique busts; the set of four plates complete, *fine impressions, very scarce*, £1 11s. 6d.

2948 Portrait of his father "Joannes Lutma aurifæx," 4to, 7s. 6d.

*** Lutma was a goldsmith, but amused himself by engraving in a new style which he called *opus mallei*, because he performed it with a hammer and a small punch or chisel. *Vide* Strutt, who observes that fine impressions are very scarce.

E. LUTTRELL.

2949 Arthur Capel Earl of Essex; 4to mez. from a picture by Sir P. Lely, *superb impression in perfect state of preservation*, very rare, £2 12s. 6d.

*** Without doubt, the finest impression known.

P. I. LUTZENKIRCHEN.

2950 The incredulity of St. Thomas, after Luca Giordano; sheet mez. 7s. 6d.

C. F. MACRET.

2951 L'offrande à l'amour, *dedicated to the unfortunate Princess Lamballe*, half sheet, fine, 7s. 6d. *J. B. Greuze.*

MAIR.

2952 The entrance to an ancient German Gothic building with a man and woman conversing; "*pièce douteuse*," 12s.

2953 The Nativity (4), *of the very highest rarity and extremely curious*, £12 12s.

2954 Sampson carrying off the gates of Gaza (2), *fine impression, of the very highest rarity and in perfect condition*, £14 14s.

THOS. MAJOR.

2955 A Flemish Fête, in which Teniers has introduced portraits of himself and family as spectators, fine, 16s. *D. Teniers.*

*** Dedicated to William Duke of Cumberland.

EDWARD MANDEL.

2956 Portrait of Vandyck, from a picture by himself; *fine proof on India paper before the inscription on the tablet, with full margin*, £2 2s.

ANDREA MANTEGNA.

*** The numbers, as usual, are quoted from Bartsch, but for an admirable critical article on this artist and his works the amateur is referred to Ottley's history of Engraving, 2 vols. 4to.

2957 The Flagellation of Our Saviour (1), *very scarce*, £1 11s. 6d.

2958 —— Ditto, good impression, £2 12s. 6d.

2959 —— Ditto, cut down in size, 12s.

2960 —— Ditto, A TRULY SUPERB IMPRESSION, IN THE MOST PERFECT CONDITION AND EXCESSIVELY RARE, £35.

*** For purity of condition and brilliancy of impression this print cannot be surpassed, and is, without any doubt, the finest in existence.

2961 —— Ditto, a curious and contemporary copy, of the same size as the original print, but with a background added, *very fine and rare*, £3 13s. 6d.

2962 The entombment of Our Saviour (3), rare, £2 2s.

*** Cette estampe est une des plus parfaites de l'œuvre d'André Mantegna, tant pour le dessein que pour les expressions et la graveur.—*Bartsch.*

2963 Jesus Christ descending into Hell; three demons flying over the entrance blowing horns, the good thief standing holding the cross; the gates broken and thrown down in the foreground, &c. (5), VERY SCARCE £2 12s. 6d.

2964 —— Ditto, another impression, £1 11s. 6d.

2965 —— Ditto, a very fine impression, £5 5s.

2966 —— Ditto, A SUPERB IMPRESSION IN REMARKABLY FINE CONDITION, and in this state extremely rare, £12 12s.

2967 Christ risen from the tomb, and standing between St. Andrew and St. Longinus (6), *extremely fine and very rare*, £3 3s.

2968 —— Ditto, somewhat cut, 15s.

2969 —— Ditto, *a fine old impression and in very perfect state of preservation, rare*, £4 4s.

2970 Christ risen from the tomb, and standing between St. Andrew and St. Longinus (6), SUPERB IMPRESSION AND IN MOST BEAUTIFUL CONDITION, £9 9s.

2971 The Madonna and child (8), *rare*, 25s.

2972 —— Ditto, *very fine*, £2 12s. 6d.

*** **An impression of this print, before the nimbus was recently sold for £30.**

2973 Soldiers bearing trophies, part of the Roman triumph (14), *in fine condition*, £1 11s. 6d.

2974 Hercules killing Antœus (16), *fine impression and in perfect condition*, with margin, scarce, £2 2s.

2975 —— Ditto; *fine*, but a little cut, £1 1s.

2976 Combat between two Tritons (17), *very fine and in excellent condition*, rare, £3 3s.

2977 —— Ditto, *a very fine old impression, but slightly damaged*, £2 2s.

2978 —— Ditto, another impression, 25s.

2979 —— Ditto, *an extremely fine old impression*, from the collection of W. Esdaile, £4 4s.

2980 Envy exciting the marine Gods to fight (18), *fine old impression and very scarce*, £3 3s.

2981 —— Ditto, *extremely fine but a little cut*, £2 2s.

2982 Bacchanalians with a wine press (19), *fine and scarce*, £1 11s. 6d.

2983 —— another impression, *slightly injured*, 15s.

2984 —— Ditto, a very fine old impression, *printed in the brown tint*, rare, £2 12s. 6d.

2985 Silenus supported by Satyrs in the midst of a group of Bacchanals (20), *scarce*, £1 1s.

2986 —— Ditto, a very fine old impression, £3 3s.

D. MARCHETTI.

2987 Venus victorious, reclining on a bed, with the apple in her hand, from a sculpture by Canova; sheet, *back and front views*, 5s. *each.*

2988 Hebe; from a statue by Canova belonging to Lord Cawdor, sheet, 6s.

2989 Statue of General Washington, after Canova, sheet, 7s. 6d.

2990 A Naiad reclining on the skin of a Lion, listening to Cupid playing on the lyre, from a statue by Canova; 2 *views*, 5s. *each.*

2991 Cupid and Psyche, from the group by Canova at Malmaison, sheet, 7s. 6d.

2992 Dancing girl reposing, from the statue by Canova in the possession of Signor Manzoni, sheet, 5s.

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2993 James Harrington, author of the "Oceana," folio, *brilliant proof before letters*, £1 11s. 6d.

MARCO DA RAVENNA.—See Marc Antonio.

IGNATIUS MARINUS.

2994 The adoration of the Shepherds, half sheet, 12s. *Jordaens.*

2995 —— Ditto, *brilliant impression*, 16s.

2996 The adoration of the Shepherds, half sheet, *superb impression in the first state*, £2 2s. *Jordaens.*

2997 Flight into Egypt; half sheet, 12s. *Rubens.*

2998 Christ led before the High priest; *first state before the name of engraver*, folio, 15s. *Jordaens.*

2999 —— Ditto, *a superb impression in the same rare state*, £1 11s. 6d.

3000 St. Ignatius Loyola casting out demons, sheet, *fine and very scarce*, £2 2s. *Rubens.*

3001 The martyrdom of Saint Appolline, sheet, *fine*, £1 1s. *Jordaens.*

P. MARTENASIE.

3002 The rape of the Sabines, *from the picture by Rubens in the National Gallery*, sheet, 15s.

3003 Interior with a peasant and his family at prayers, half sheet, 7s. 6d. *J. B. Greuze.*

JOHN MARTIN.

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3006 Joshua commanding the Sun to stand still, *very fine proof, with large margin*, £1 11s. 6d.

3007 —— Ditto, A MOST BRILLIANT PROOF BEFORE LETTERS, ON INDIA PAPER, rare, £3 13s. 6d.

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3014 The fall of Nineveh; sheet, £1 11s. 6d.

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L. J. MASQUELIER.

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C. L. MASQUELIER.

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3021 "La deposition du Christ au Tombeau;" from the picture by Raffaelle in the Borghese gallery at Rome; sheet, *very fine subscription impression*, £3 13s. 6d.

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3022 St. Cecilia, *from the well-known picture by Raffaelle;* half sheet, fine old impression, £1 15s.

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J. MASSARD.

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3027 La Mère bien-aimée, from a picture by Greuze, sheet, very fine with large margin, 12s.

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Jac. Matham Inue et excud.

THEODORE MATHAM.

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3160 The Lord's Supper ; Confirmation ; Baptism ; Marriage ; set of four, very fine proofs, £1 1s. *R. Westall, R.A.*

ISRAEL VAN MECKEN.

3161 Judith placing the head of Holofernes in a sack, which is held by a female attendant. In the background is represented the battle between the people of Bethulia and the Assyrian army (4), *brilliant impression in most superb condition, extremely rare*, £12 12s.

3162 The decollation of St. John (8), *very scarce*, £2 12s. 6d.

3163 The dance of Herodias (9), *very fine impression in perfect condition and of great rarity*, £10 10s.

3164 Christ washing his disciples' feet (10), £3 13s. 6d.

3165 The betrayal of Christ (11), £3 3s.

3166 Christ led before Caiphas (12), £2 12s. 6d.

3167 —— Ditto, *first state before the monogram on the banner and before the plate was retouched*, extremely rare, £6 6s.

3168 The flagellation (13), £2 12s. 6d.

3169 Christ crowned with thorns (14), *very fine*, £2 12s. 6d.

3170 Christ brought before Pilate (15), £2 2s.

3171 Christ shown to the people (16), *very fine but slightly cut*, £2 12s. 6d.

3172 —— Ditto, *superb impression in the first state before the plate was retouched;* extremely rare, £6 6s.

3173 Christ bearing his cross (17), *partially restored*, £1 1s.

3174 The Crucifixion (18), *fine*, £2 12s. 6d.

3175 The Descent from the Cross (19), *very fine*, £3 3s.

3176 The Resurrection of Christ (20), £1 11s. 6d.

3177 —— Ditto, *fine*, £2 12s. 6d.

3178 Christ with his disciples at Emmaus (21), *fine*, £3 3s.

3179 —— Ditto, *very fine impression in the first state before cross hatching on portions of the background and drapery, and before an alteration in the small landscape to the right*, EXTREMELY RARE, £6 6s.

3180 Christ bearing his cross, from Martin Schoengauer's celebrated print (23), *very fine and extremely rare*, £7 7s.

3181 Christ on the cross with the Virgin and St. John on either side (27), *very fine and rare*, but slightly damaged, £6 6s.

3182 The High priest refusing the offering of Joachim (30), SUPERB IMPRESSION, but laid down, £4 14s. 6d.

3183 Presentation of the young Virgin in the Temple (32), *very fine and rare*, £6 6s.

3184 Adoration of the Kings (36), *fine impression, but slightly injured*, £3 3s.

3185 Death of the Virgin (50), copied from Martin Schoengauer, *rare*, £4 14s. 6d.

3186 —— Ditto, *very fine and in excellent condition*, £8 8s.

3187 The twelve Apostles represented by half-length figures in niches, two on one plate, at the bottom of which are sentences from the Creed (79—84), *splendid impressions and of the greatest rarity*, £21.

*** In one of the plates the sentences are wanting.

3188 St. James the minor and St. Judas Thaddeus (81), *engraved on one plate*, £3 3s.

3189 St. Matthew and St. Simon (84), *very fine*, but cut at the top and bottom, £2 2s.

3190 Saint Anthony treading the devils under his feet (86), £2 12s. 6d.

3191 Saint Stephen (93), *cut round, and damaged*, 5s.

3192 Saint George Slaying the Dragon (98), *very rare, but a little damaged*, £1 11s. 6d.

3193 Saint Gregory and his Assistants adoring Jesus Christ, who appears to them during the Celebration of Mass, with the Instruments of his Passion (101), VERY RARE, £4 4s.

3194 Saint Quirinus (110), £1 11s. 6d.

3195 Saint Cornelius (114), 12s.

3196 Saint Hubert (114), 12s.

3197 Saint Clara bearing the Host (126), *very fine and extra rare*, £2 2s.

3198 St. Mary the Egyptian and St. Mary Magdalen with Saint Sosimus kneeling in adoration before them (130), *very fine and of extreme rarity*, £10 10s.

3199 Saint Ursula (132), *fine and extremely rare*, £5 5s.

3200 Holy family with St. Anne and other saints (148), *very fine and extremely rare*, £6 6s.

3201 Death of Lucretia (168), *superb impression and very rare*, £6 6s.

3202 The Man and Woman in Travelling Dresses (171), *fine, but mended*, £1 11s. 6d.

3203 A woman illtreating her husband (173), *fine impression and very scarce*, £2 2s.

3204 THE CONCERT OF MUSIC (178), *superb impression, in perfect condition and in this fine state, of the very greatest rarity*, £6 6s.

3205 A YOUNG MAN AND WOMAN SITTING ON A BED (179), A MAGNIFICENT IMPRESSION AND IN THE PUREST STATE OF PRESERVATION, most rare, £8 8s.

3206 The Group of Four Naked Women, with a Demon coming out of Hell, &c. (185), *copied by Albert Durer;* vide No. 383; rare, £2 2s.

3207 A YOUNG LADY AND GENTLEMAN PLAYING AT CARDS (app. 114) (Ottley, 181*), *a superb impression of the greatest beauty, in the most perfect condition and extremely rare*, £9 9s.

*** Bartsch never having seen this print places it in the Appendix on the authority of Heinecken; Ottley considered it as one of the most beautiful works of this master, and in that opinion he will without doubt be confirmed by every amateur. Mr. Singer caused a copy to be executed as a frontispiece to his history of playing cards.

ANDREA MELDOLLA.

3208 Moses and the burning bush (3), *remarkably fine impression before the plate was scratched and corroded*, rare, £1 11s. 6d.

3209 —— Ditto, in the usual state, 7s. 6d.

3210 Adoration of the Kings (8), *very fine*, £1 11s. 6d. *Parmegiano.*

3211 —— A copy of the preceding in chiaro scuro by N. da Vicenza, *fine*, 7s. 6d.

3212 The Entombment (17), *very fine*, £1 1s. *Parmegiano.*

3213 St. Paul preaching at Athens (22), *superb impression in the first state before the plate was retouched;* from the collections of Mariette, 1669, and that of R. Ford, 1821, whose respective autographs are on the back; extremely rare, £3 13s. 6d.

*** A note by Mr. Ford states that but two other impressions in this early state are known, viz., in the National collections at Paris and Amsterdam; the impression in the British Museum has been more worked upon.

3214 The triumph of Christianity (55); *an exquisitely fine impression in the first state before the holes in the cross and before the plate was broken;* from the collection of Mariette, whose autograph is on the back; of extreme rarity, £2 12s. 6d.

*** In this very early state it was unknown to Bartsch.

3215 —— Ditto, in the damaged state of the plate, 3s.

3216 Christ and the twelve Apostles (38—50), *with some additional first states,* extremely rare, £3 13s. 6d.

3217 The Virgin and child, with saints (59), *first state before the fringe on the curtains,* rare, £2 12s. 6d.

3218 Saint John embracing the infant Saviour, &c. (63), *superb impression before the plate was corroded;* from the collection of Mariette (1670) and that of Richard Ford, with their autographs on the back, very rare, £3 13s. 6d.

3219 Heliodorus chased from the Temple (67), most beautiful impression in the second state, from the collection of Count Fries and Richard Ford, extra rare, £3 3s.

3220 Mercury (71), *proof before the monogram,* fine, £1 11s. 6d.

3221 The rape of Helen (81), *superb impression before the Dolphin and a portion of the clouds were introduced, and before much extra work,* extremely rare, £4 4s.

3222 —— Ditto, *fine impression in the altered state of the plate,* £3 3s.

3223 Christ healing the lepers; *unknown to Bartsch,* rare, £1 11s. 6d.

3224 Judith; *from an etching by Parmegiano,* fine 15s.

3225 Christ mocked by the Soldiers; a woodcut *very fine and extremely rare,* £2 12s. *Titian.*

3226 The entombment; *from a picture now at Althorp,* a most spirited woodcut, £2 12s. 6d. *Schiavone.*

3227 The marriage of St. Catherine; *a woodcut heightened by Meldolla,* from Sir M. Sykes' collection; *fine,* £2 2s.

*** For an admirable account of Meldolla and a complete catalogue of his works with the variations of impressions, the amateur is referred to the edition of Bryan's dictionary of painters and engravers edited by Mr. Stanley, where he will find an article on this artist contributed by Wm. Smith, Esq., and drawn up with his usual accuracy and perspicuity.

H. MEYER.

3228 Sir Roger de Coverley going to Church accompanied by the Spectator, and surrounded by his tenants, *fine proof,* £1 5s. *C. R. Leslie, R.A.*

J. MEYSSENS.

3229 The dead body of Christ at the sepulchre with the three Maries; fol. 9s. *Vandyck.*

3230 Hospitality of Philemon and Baucis towards Jupiter and Mercury, fol. 4s. *Rubens.*

J. B. MICHEL.

3231 Teniers' Kitchen, from a picture formerly at Houghton; sheet, 5s. *Teniers.*

3232 Peasants with fruit and flowers, *from the picture in the Royal Academy,* fol. 5s. *Rev. W. Peters.*

3233 The four Seasons (vide Thomson) circles, large 4to, 9s. *W. Hamilton.*

SAMUEL MIDDIMAN.

3234 Shepherds' amusement; from the picture in the collection of the Marquis of Westminster, large sheet, *proof before letters,* 15s. *Berghem.*

3235 An Italian Seaport, from a grand picture by Salvator Rosa, large sheet, *fine proof,* 9s.

ETCHINGS BY JAN MIELE.

3236 A shepherd playing upon the bagpipes (1), very fine, £1 1s.

3237 An Old Woman combing the Hair of her Daughter (2), 15s.

J. MILLER.

3238 The Continence of Scipio, from the duke of Argyle's picture; sheet, 3s. 6d. *Vandyck.*

J. S. MILLER.

3239 Portrait of Gray the eminent poet, 3 qrs. in a frame of stonework; brilliant impression and very scarce, fol. £1 1s.

N. DE LA MIRE.

3240 Portrait of General Washington, full length, fol. *fine and very scarce,* £1 1s. *L. le Paon.*

J. MITCHELL.

3241 The Rat-hunters, *fine impression,* 10s. 6d. *Sir D. Wilkie.*

JEROME MOCETTO.

3242 The Virgin seated on a throne with the infant Jesus on her lap (4), *superb impression of this beautiful print in the first state before extra work, and of the very highest rarity,* £16 16s.

3243 THE CALUMNY OF APELLES (113), with the Piazza of SS. Giovanni e Paulo at Venice in the back ground, *described by Bartsch (XIII. p. 113, No. 10) as the work of an anonymous artist, but considered by Mr. Ottley as* UNDOUBTEDLY BY THE HAND OF MOCETTO; *very fine impression but slightly cut, extremely rare,* £4 4s.

3244 —— Ditto, a most beautiful impression before the address, in perfect condition, £9 9s.

P. E. MOITTE.

3245 The judgment of Paris, sheet, 15s., scarce. *Rubens.*

3246 Les œufs cassés; half sheet, 7s. 6d. *J. B. Greuze.*

P. P. MOLES.

3247 St. John preaching in the desert, half sheet, 6s. *Guido.*

DE MONCHY.

3248 Retour de la fête de Campagne Hollandoise; sheet, *very fine and with large margin,* 12s. *Scovart.*

BENEDETTO MONTAGNA.

3249 Saint George and the dragon (12), *in perfect condition, superb impression, and of the highest rarity,* £16 16s.

3250 The man sitting near a palm tree (28), with address of Guidotti, 7s. 6d.

NICHOLAS MONTAIGNE (*vide Dumesnil*).

3251 The dead body of Christ in the Sepulchre (9), *fine impression in the first state of the plate,* extremely rare, 18s. *P. de Champaigne.*

3252 St. Geneviève surrounded by her flock, half sheet, (12), *fine and very scarce, in the first state before Bligny's address,* 15s. *P. de Champaigne.*

MORACE.

3253 Fortune flying over the world, from Guido's celebrated picture, fol. *fine,* 5s.

G. MORGHEN.

3254 Venus and Cupid with a satyr; from a picture in the possession of Sir Wm. Hamilton, fol. 7s. 6d. *Correggio.*

RAPHAEL MORGHEN.

3255 THE TRANSFIGURATION; after Raffaelle, a most splendid impression with good margin (*signed by Raphael Morghen, "No. Duocentoventinone,"*) *scarce,* £12 12s.

3256 —— Ditto, *a fine impression, with large margin,* £7 7s.

3257 THE LAST SUPPER; from the celebrated picture by Leonardo da Vinci, fine impression before the plate was retouched, £6 6s.

3258 —— Ditto, BRILLIANT IMPRESSION, FULL OF COLOUR, but laid down £10 10s. *Ibid.*

3259 —— Ditto, BRILLIANT IMPRESSION, IN FINE CONDITION, WITH GOOD MARGIN, £12 12s.

3260 —— Ditto, BRILLIANT IMPRESSION, IN A FRAME, WITH PLATE GLASS, £16 16s.

3261 Virgin with the infant Saviour, "Pulchra es, et decora, virgo, et mater," *from a picture by Raffaelle in the Pitti palace,* small fol. *fine,* 18s.

3262 —— Ditto, *fine proof before the arms and dedication,* £3 3s.

3263 MADONNA DELLA SEGGIOLA, after Raffaelle; fine old impression, £4 4s.

3264 —— Ditto, CHOICE PROOF, with skeleton letters, very scarce, £10 10s.

3265 Virgin with the infant Saviour and St. John, "Mater pulchræ dilectionis," *fine proof with good margin,* £5 5s. *Raffaelle.*

3266 "Madonna col Bambino," a very small oval, from a picture of the same size by L. Caracci in Count Gini's collection at Bologna, 5s.

3267 Repose in Egypt, with Angels ministering to the Infant Saviour, *brilliant impression*, 25s. *N. Poussin.*

3268 —— Ditto, *fine proof*, £3 13s. 6d.

3269 The Nativity, with Adoration of the Shepherds, *from a picture by A. R. Mengs in the Royal Gallery of Madrid*, half sheet, 10s. 6d.

3270 St. John preaching in the desert, fol. fine, 7s. 6d. *Guido.*

3271 Christ with Mary in the Garden; "Noli me tangere;" *from a picture by Baroccio, formerly in the Lucca Gallery*, £1.

3272 —— Ditto, BRILLIANT PROOF IN THE FINEST CONDITION, £5 5s.

3273 The Magdalen kneeling at her devotions in a Cell, BRILLIANT IMPRESSION, £3 3s. *Murillo.*

3274 —— Ditto, *remarkably fine old impression with large margin*, £4 4s.

3275 The miracle of the Mass at Bolsena, *from the picture by Raffaelle in the Vatican*, sheet, fine old impression, 16s.

3276 —— Ditto, a modern impression, 8s.

3277 Jurisprudence; *from a picture by Raffaelle in the Vatican;* fine old impression, 12s.

3278 La Poesia, *from a painting by Carlo Dolce*, fine impression, 16s.

3279 —— Ditto, BRILLIANT PROOF BEFORE LETTERS, SCARCE, £3 3s.

3280 —— Ditto, *brilliant artist's proof before all letters with large margin and in beautiful condition, rare*, £6 6s.

3281 Theologia—Poesis—Philosophia—Justitia; *from paintings by Raffaelle, in the Vatican*, the set of four plates, 21s.

3282 —— Ditto, *very fine old impressions*, £2 12s. 6d.

3283 Theologia, *fine old impression*, 18s.

3284 —— Ditto, *fine proof before letters*, £2 12s. 6d.

3285 "Poetry," 12s.

3285* —— Ditto, *most brilliant impression with large margin*, £1 11s. 6d.

3286 —— Ditto, *fine proof before letters*, £2 12s. 6d.

3287 Philosophy, *fine old impression*, 18s.

3288 Portrait of Raffaelle, *from a painting by himself in the "Casa Altoviti" at Florence;* fine, 18s.

3289 —— Ditto, *most brilliant proof with margin*, rare, £6 6s.

3290 Portrait of Volpato the eminent engraver, 4to, *very fine and scarce*, 15s. *A. Kauffman.*

3291 Portrait of Benvenuto Cellini, small oval, *choice Engraver's proof before letters with large margin;* £1 1s.

3292 The Four Great Poets of Italy; Dante, Petrarch, Tasso, Ariosto; very fine impressions, with large margins, £3 13s. 6d.

3293 —— Another set, BRILLIANT PROOFS, with large margins; £8 8s.

3294 Portrait of Boccaccio, *brilliant proof*, £1 1s.

3295 Portrait of Petrarch, 4to, 7s. 6d.

3296 —— Ditto, *fine proof with large margin*, £1 11s. 6d.

3297 Portrait of Dante, 4to, 9s.

3298 —— Ditto, *fine proof with large margin*, £1 11s. 6d.

3299 Ariosto, fine old impression with large margin, 16s.

3300 —— Ditto, *fine proof with large margin*, £1 11s. 6d.

3301 Portrait of Alfieri, oval, 4to, *fine*, 7s. 6d. *F. X. Fabri.*

3302 Portrait of Michel Angelo; *brilliant proof before letters, with large margin*, £3 3s.

3303 Portrait of Dante; 8vo, *fine proof before letters*, scarce, £1 1s.

3304 The tomb of Pope Clement XIII., by Canova, in St. Peter's at Rome, large sheet, 15s.

3305 Portrait of Guido Reni, *from a picture by himself;* 4to, fine, 10s. 6d.

3306 Portrait of Leonardo da Vinci, *after a painting by himself; fine proof with large margin*, £2 12s. 6d.

3307 Portrait of "Adeodatus Turchi," preceptor to the children of Ferdinand I. of Spain, *brilliant impression;* 4to, 12s. *Franciscus Vierra.*

3308 Portrait of a lady, "Beati gli occhi che la vider viva," 4to, very fine, 7s. 6d. *Simon Memmi.*

3309 La Fornarina, "Raphelis amicitia celeberrima la Fornarina," *very fine old impression*, £1 5s. *Raffaelle.*

MORGHEN AND BIONDI.

3310 Head of the Madonna, from a picture by Sasso Ferrato; *fine proof before the letters*, 18s.

J. MORIN (vide *Dumesnil, le peintre graveur Français*).

3311 The infant Saviour seated in the lap of the Virgin offering her a rose; *from a picture by Raffaelle, formerly in the Orleans collection* (14), *fine and very scarce*, fol. 18s.

3312 The Virgin adoring the infant Saviour (15), half sheet, *fine and rare*, 16s. *Titian.*

3313 The Head of our Saviour crowned with thorns, "La Sainte face" (23), very fine, *extremely rare and a beautiful example of this artist's peculiar style*, folio, £3 3s. *P. Champaigne.*

3314 A reduced copy of the preceding (24), 8vo, *scarce*, 9s.

3315 St. Peter holding the keys (27), fol. *fine and scarce*, 15s. *P. de Champaigne.*

3316 Head of St. Paul (28), companion to the preceding, folio, 15s. *P. de Champaigne.*

3317 Theophile Brachet de la Milletière, conseiller d'état, &c. (48), folio, *very fine*, 9s. *Champaigne.*

3318 Gilbert de Choiseul du Plessis-Praslin, évêque de Comminges (50), folio, *first state*, before the inscription was erased, 10s. 6d. *P. Champaigne.*

3319 Jerome Franck, painter (52), folio, fine, 5s. *Ipse.*

3320 François Potier, marquis de Gesures; et mareschal de camp (53), folio 4s. *Champaigne.*

3321 Jean François Paul de Gondy, cardinal de Retz (54), in an octagon, folio, *brilliant*, 10s. 6d. *P. Champaigne.*

3322 Honorine Grimberghe, comtesse de Bossu (56), *first state, before the painter's name was effaced*, folio, 10s. 6d. *Vandyck.*

3323 "Paysan et paysanne en marche" (95), fol. 3s. 6d. *Foucquier.*

3324 "Le Cavalier" (97), fol. 2s. 6d. *Foucquier.*

3325 "La vieille Femme assise" (101), 2s. 6d. *C. v. Poelemberg.*

3326 "Les moissonneurs" (107), 3s. *J. Foucquier.*

3327 "La paysanne en marche" (105), 3s. *Foucquier.*

ISAAC MOUCHERON.

3328 Representation of the Building erected on the Canal at Amsterdam in honor of the Grand Muscovite Ambassador, *a fine etching and scarce*, £1 5s.

GERARD MOUNTIN.

3329 The Honourable and Right Genereus Sr. Horatio Veer Knight Lord Generall over His Maistis Forcis for defence of the County Palatinate, &c. on horseback;

"Are to be sould in Pope's head ally by Goerg. Humble."

superb impression in the first state before the plate was reduced in size, most rare, £8 8s.

J. MOYREAU.

3330 The four ages of man, set of 4 plates, half sheet, 12s. *J. Raoux.*

C. F. MULLER.

3331 Saint John inspired, most brilliant impression, before the alteration in the date, with good margin, VERY SCARCE, £6 16s. 6d. *Dominichino.*

3332 —— Ditto, in the same early state of the plate, but not in equally fine condition, £3 3s.

H. C. MULLER.

3333 Le petit St. Jean, from a picture by Luini; *proof on India paper*, 4to, 7s. 6d.

J. G. von MULLER.

3334 Saint Catherine attended by two angels, *from a picture by Leonardo da Vinci;* fol. *proof*, 26s.

JOHN MULLER.

3335 Belshazzar's feast, with the handwriting on the wall, half sheet, 10s. 6d.

3336 —— Ditto, *brilliant proof in a very early state, before the inscription and extra work on the table;* extremely rare, £4 4s.

3337 The magi bringing presents to the Infant Saviour (2), fol. 9s.

3338 —— Ditto, *brilliant proof before any letters;* extremely rare, £5 5s.

3339 St. John baptizing Christ (3), folio, 6s.

3340 The crucifixion, with the Magdalen at the foot of the cross (4), *very fine*, 10s. 6d.

3341 The "Man of Grief" seated on a tomb and surrounded by angels (5), fol. *scarce*, 12s.

3342 The virgin with the infant Saviour in her arms seated at the foot of a tree (6), 4to, *very fine*, 10s. 6d.

3343 Martyrdom of St. Sebastian (23), large folio, *very fine*, £1 1s.
John van Achen.

3344 The raising of Lazarus (27), sheet, 15s. *A. Bloemart.*

3345 The last supper; engraved on three plates (28), *scarce*, 16s. *G. Coignet.*

3346 Cain killing Abel (29), 9s. *C. Cornelis.*

*** Ce morceau est gravé avec une liberté de burin surprenante; il est du nombre des plus remarquables de l'œuvre de Muller.—*Bartsch.*

3347 The battle of Ulysses and Irus (30), *brilliant impression in the first state before the name of the engraver*, rare, 12s. *H. Goltzius.*

3348 The three fates (31), 3s. 6d. *C. Cornelis.*

3349 The rescue of Arion by a Dolphin (32), *first state before "Visscher's" address*, 10s. 6d. *C. Cornelis.*

3350 Fortune showing her blindness by the manner in which she dispenses her favours (33), *engraved on two sheets*, 15s. *C. Cornelis.*

3351 —— Ditto, *a most superb proof before the sky on the left and before any letters*, from the collections of Duke of Buckingham and Mr. Beckford, *extremely scarce*, £3 3s.

3352 History of the creation of the world represented in a poetical manner; *set of seven circular plates* (35—41), *very fine*, £1 11s. 6d.

3353 The creation of fishes, birds, and other animals, Dies V. (40), a circular print, *proof before the letters*, 15s.

3354 Portrait of Isabella Clara Eugenia (63), richly attired, 3 qrs. length; superb proof before "Cum Privileg;" *most rare, and unknown to Bartsch*, £2 2s. *Rubens.*

3355 The amours of Venus and Mercury (68), fol. 7s. 6d. *B. Sprangers.*

3356 Minerva and Mercury arming Perseus for his combat with Medusa (69), sheet, 15s. *B. Sprangers.*

*** Cette estampe, connue sous le nom du *chef-d'œuvre de Jean Muller* est une des plus remarquables et des plus belles que cet artiste ait gravée.—*Bartsch.*

3357 The loves of Cupid and Psyche (70); sheet, fine, 12s. *B. Sprangers.*

3358 Bacchus and Ceres abandoning Venus (74), sheet, fine, 12s.
B. Sprangers.

3359 Bellona, the Goddess of War, accompanying the army of the Emperor and assisting him to obtain a victory over the Turks, (75), sheet, 6s.
B. Sprangers.

3360 —— Ditto, most brilliant with the first address, *rare*, £1 1s.

3361 A group from the rape of the Sabines, in 3 plates (77—79), fol. fine, 15s.
A. de Vries.

*** Ces trois estampes sont gravées avec tout l'art imaginable.—*Bartsch.*

F. MUNTANER.

3362 The Virgin with the Infant Saviour in her arms appearing to Saint Bernard, from the picture in the Royal Gallery of Madrid, half sheet, 7s. 6d. *Murillo.*

JOHN MURPHY.

3363 Elijah raising the widow's son; sheet mez. *proof*, 10s. 6d. *Northcote.*

3364 Jael and Sisera; sheet mez. *proof*, 10s. 6d. *Northcote.*

3365 Peter, James, and John, the disciples of Christ; *from a picture by Michae Angelo da Caravaggio, at Windsor Castle*, sheet mez. *very fine*, 12s.

3366 Christ appearing to Mary in the garden; *from a picture formerly at Houghton*, half sheet mez. *fine*, 8s. *P. da Cortona.*

3367 The Cyclops at their forge, *from the Houghton picture*, fol. mez. 3s. 6d. *L. Giordano.*

3368 Titian's son and nurse; *from a picture formerly at Houghton;* half sheet mez. very fine, 10s. *Titian.*

3369 Eagle and fox; sheet mez. 7s. 6d. *Northcote.*

3370 A tiger; sheet mez. *very fine*, 12s. *Northcote.*

3371 A tigress; sheet mez. *very fine*, 12s. *Stubbs.*

3372 A porcupine and dogs; sheet mez. *proof*, 7s. 6d.

MONOGRAM I.S.

3373 Fortune standing on a globe, a circular print (B 1.), *superb impression and extremely rare*, £2 2s.

JACOMO FRANCIA. (I. F. MONOGRAM 23).

3374 A female Saint holding an image of the Virgin and infant Saviour, with, on one side a bishop bearing the model of a church in his hands and behind him a saint of the order of Saint Francis; on the other side are Saint Martin and Saint Francis (1): *very fine impression of a most beautiful and extremely rare print*, £14 14s.

3375 The Holy family (2); *superb impression and most rare*, £9 9s.

3376 Bacchus accompanied by fauns and a nymph, *an extremely fine impression of this beautiful and rare print, but slightly cut at the lower part*, £2 12s. 6d.

*** For notices of this artist, see Bartsch and Ottley, the former of whom observes that his prints have always been considered as the works of Marc Antonio, executed in his early manner; a testimony from a great authority to their high excellence.

⅁⋈8 (MONOGRAM 43).

3377 The Peasant with a blank heraldic shield (14), *remarkably fine impression and of the highest rarity*, £8 8s.

C. S. (MONOGRAM 63).

3378 Portrait of the Emperor Charles 5th, full length, engraved on wood (1), fol. *very rare*, £1 1s.

F. B. (MONOGRAM 84).

3379 St. John the Evangelist (14), *rare*, 15s.

3380 Euterpe (18), 3s.

3381 Erato (21), 3s.

3382 The buffoon with bagpipes (86), 10s. 6d.

F. G. (MONOGRAM 86).

3383 The ensign bearing his colours (7), *fine and rare*, £1 1s.

I. B. (MONOGRAM 170 a).

3384 St. Luke painting (6), 9s.

3385 Martius Curtius leaping into the gulph (8), *a circular print*, 3s.

3386 Jupiter (12), Mercury (16), The Moon (17), 4s. each.

3387 Triumph of Bacchus (19), rare, 15s.

*** Tres belle estampe.—*Bartsch.*

3388 Fight between gladiators on foot (21), 3s. 6d.

3389 Battle of the Gladiators, on horse and foot (22), 3s. 6d.

3390 An emblematical piece, representing Envy and Tribulation trying the heart in fire on an altar supported by Toleration and attended by Hope, &c. (30), very fine, 10s. 6d.

3391 The Infant Grape Gatherers, *a beautiful composition of* 21 *naked children* (35), 15s.

3392 The bagpipe player (36), *circular piece*, 3s.

3393 The Market; two ladies bargaining with a peasant for a duck (37), circular, 5s.

3394 —— Ditto, *extremely fine*, 10s. 6d.

MONOGRAM 176.

3395 The flagellation of Christ (3), a circular print, *superb impression and extremely scarce*, £3 3s.

JERONIMUS VON FRANCFURT. (Monogram 226.)

3396 The Lady of Babylon sitting on the Seven-headed Beast, *woodcut, copied from the Apocalypse of Albert Durer*, folio, 7s. 6d.

MONOGRAM 244.

3397 Hercules strangling the serpent in his cradle, the principal portion of the print is occupied by a figure of Leda caressing the swan (3), *rare*, 9s.

3398 Hercules killing Cacus (5), 7s. 6d.

3399 Hercules dragging Cerberus from Hell (7), 7s. 6d.

3400 Hercules protecting Hippodamia (12), 7s. 6d.

3401 Hercules strangling Antæus (8), 7s. 6d.

MONOGRAM 316.

3402 A gentleman and lady kneeling and praying before a crucifix (1), *super impression and very rare*, £4 4s.

(MONOGRAM 328).

3403 Design for a chapel (Vol. VI. p. 61, No. 18); *superb impression of this most rare and interesting specimen of the early German school*, £18 18s.

W. (MONOGRAM 338).

3404 The party of debauchees (3), circular print, *extremely rare*, 16s.

MONOGRAM 12.

3405 The dance of death (2, 4, 5, 6, 8), *fine and of great rarity*, 7s. 6d. each.

A. F. (MONOGRAM 4).

3406 The winged child on horseback (2), 10s. 6d.

MONOGRAM 20.

3407 A combat between warriors on horseback and others on foot (copy from the master I. B. No. 22), *unknown to Bartsch; very rare*, 15s.

C. E. (MONOGRAM 45).

3408 Portrait of the Emperor Charles V. and the Emperor Ferdinand, *on one plate beneath an arch* (3), 4to, fine, 15s.

P. V. L. (MONOGRAM 277).

3409 "Le maitre de la vigne de l'évangile" (1), circular print, *rare*, 27s.

MASTER OF 1466.

3410 Christ crowned with thorns (19), *fine and extremely rare*, £4 14s. 6d.

HENRY NAIWINCK.

3411 Various landscapes etched by this artist, viz., No. 2, 7s. 6d.—10, 12, 13, 14, 16; 10s. 6d. each.

ROBERT NANTEUIL.

The numbers between brackets refer to Dumesnil's catalogue.

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3415 Jacques marquis de Castelnau, Maréchal de France (58), small folio, 6s.

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3417 Guido Chamillard, maitre des requêtes de l'hotel (59), fol. 5s.

3418 Jean Chapelain, membre de l'Académie Française (60), *brilliant impression in the first state*, small fol. 7s. 6d.

3419 Charles Emmanuel II., Duc de Savoie (61), fol. *with margin*, 8s.

3420 Bernard de Foix de la Valette, duc d'Espernon (91), very fine fol. 10s. 6d.

3421 —— Ditto, *brilliant proof in the first state, before the inscription*, 18s.

3422 César, Cardinal d'Estrées (92), fol. 7s. 6d.

3423 Basile Fouquet, Chancelier des Ordres du Roi (97), fol. *most brilliant*, 10s. 6d.

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3425 Louis Hesselin, maitre de la chambre aux Deniers (110), *first state before the inscription*, fol. 7s. 6d.

3426 Pierre Lallemant, prieur de Sainte Geneviève (117), 4to, *very fine impression in the first state*, scarce, 6s.

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3429 —— Ditto (131), fol. *most brilliant impression, with good margin*, £1 1s.

3430 —— Ditto (132), fol. 5s.

3431 Charles Maurice le Tellier, archevêque de Reims (138), fol. 5s.

3432 —— Ditto (139), fol. *very fine*, 7s. 6d.

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3628 St. Cecilia singing the praises of God: *from the celebrated picture by Dominichino*, fol. 5s.

GIOVANNI DOMENICO PICCHIANTI.

3629 Portrait of Cardinal Bentivoglio, full length, seated in his robes, *from a fine picture by Vandyck*, sheet, 7s. 6d.

ENGRAVINGS IN MEZZOTINTO BY J. PICKLER.

3630 Fruit and flower pieces; *from fine pictures by Van Huysum*, the pair half sheet, very scarce, £2 2s.

3631 Andromeda rescued by Perseus; sheet mez. 25s. *J. d'Arpino.*

3632 Vulcan surprising Mars and Venus, sheet, *scarce*, 15s. *Luca Giordano.*

3633 Hercules destroying his children, *from a picture in the Munich gallery*, sheet mez. very fine, £1 11s. 6d. *Dominichino.*

3634 Hercules and Omphale, *companion to the preceding, and from a picture in the same gallery*, £1 11s. 6d. *Dominichino.*

*** Beautiful specimens of one of the principal foreign practisers of mezzotinto engraving.

VICTOR MARIA PICOT & J. M. DELATTRE.

3635 The letter writer—The musical party; from fine pictures by Metzu; *the pair superb proofs before the letters, in perfect condition and with large margins*, fol. 25s.

PIGEOT AND LACOUR.

3636 A family piece, interior, with still life, &c. from a picture in the national collection of Holland; *choice proof on India paper before letters, with large margin*, sheet, £2 12s. 6d. *Gerard Douw.*

FRANCIS PILSEN.

3637 The Conversion of St. Bavon, Count of Hasbaye, *from a picture in the church of St. Bavon at Ghent*, sheet, 7s. 6d. *Rubens.*

C. PIOTTI-PIROLA.

3638 The Virgin with the dead Saviour in her arms; *from a picture by Michael Angelo; circle*, proof before letters, 14s.

N. PITAU.

3639 Virgin with the infant Saviour, St. John, and St. Anne, fol. *superb impression in the first state with the address of the engraver and before the draperies*, scarce, £2 2s. *Raffaelle.*

*** This picture has also been engraved by Longhi. (See No. 2856.)

3640 The Virgin and child in the clouds, with two angels playing on the violin and guitar, "Deliciæ cælestis Paradisi," *half sheet*, 15s. *Vandyck.*

3641 Virgin and child with St. Anne and the infant St. John, fol. fine, 15s. *J. B. de Champagne.*

3642 —— Ditto, *first state*, before "et ex.," 25s.

3643 The dead body of Christ attended by Angels; *from the celebrated picture by Guercino in the National Gallery;* half sheet, brilliant impression and very scarce, 25s.

3644 The dead body of Christ at the tomb in the midst of a group of Angels; *from a picture by Ludovico Caracci;* sheet, very fine and scarce, 18s.

3645 The Annunciation, large sheet, fine, 15s. *P. de Champagne.*

MARCUS PITTERI.

3646 The Virgin Mary and the Apostles, *a series of* 14 *large heads,* fine impressions, fol. £2 2s. *J. B. Piazzetta.*

*** Remarkable as being for the most part engraved without cross hatching, the effect being produced by single lines strengthened where shade is required.

3647 The Holy Family with angels in adoration, sheet, 10s. 6d. *P. Longhi.*

3648 The Sacraments of the Church of Rome, *a series of seven large plates,* scarce, £3 3s. *Ibid.*

3649 The crucifixion, sheet, *fine and very scarce,* 16s. *J. B. Piazzetta.*

A. POEL.

3650 The Virgin and child, with St. John, and Joseph holding a taper; *very rare,* brilliant impression, £1 5s. *Elsheimer.*

FRANCOIS DE POILLY.

3651 The Virgin and child with St. John "La Vierge au Linge," from the picture by Raffaelle in Lord Ellesmere's collection; *fine proof in the first state before the arms were altered and before the extra work on the veil lifted by the Virgin,* very rare, £5 5s.

3652 Holy family with the flight into Egypt, an angel strewing their path with flowers; *from a picture by Guido;* brilliant impression, fol. £1 11s. 6d.

3653 —— Ditto, *superb proof before the arms and inscription and before the tablet with artists' names,* in beautiful condition and with good margin, extremely rare, £6 16s. 6d.

3654 The Virgin and infant Saviour in the clouds, with the marriage of St. Catherine, attended by Angels; *from a painting by Mignard;* fol. 16s.

3655 —— Ditto, *very fine impression,* 25s.

3656 —— Ditto, fine proof before the arms, rare, £2 2s.

3657 —— Ditto, *magnificent proof in the finest state with good margin, before the arms and before the artist's name was erased from the right-hand side of the print and placed on the left,* extremely scarce, £3 3s.

3658 —— Ditto, a very curious and early proof, the figures of the Virgin and infant Saviour, with the head and arms of St. Catherine left in outline, "épreuve d'essai," *extremely rare and probably unique,* £1 11s. 6d.

3659 St. Joseph presenting a lily to the infant Saviour, seated in the lap of the Virgin; *from a picture by Stella,* fol. scarce, £1 1s.

3660 The Virgin and infant Saviour with St. John and St. Anne, "La Vierge au berceau," *from the magnificent picture by Raffaelle*; very fine proof before the dedication, *extremely scarce,* £2 2s.

3661 Repose in Egypt, with Angels offering fruits, &c., half sheet, fine proof before letters, £2 2s. Albano.

3662 Holy Family with St. John, the infant Jesus sleeping; *splendid proof before three lines of inscription*, folio, *very rare*, £2 12s. 6d. *S. Bourdon.*

3663 Head of the Virgin in adoration, *from a picture by Raffaelle*, fol. 12s.

3664 Head of the Virgin with her head upturned in adoration, *from a picture by Guido Reni*, fol. 15s.

3665 —— Ditto, *a brilliant proof before the arms were erased*, rare, £1 11s. 6d.

3666 The Virgin embracing the infant Saviour; in an oval, folio, 25s.

3667 The Visitation of the Virgin; in an oval, folio, 10s. 6d. *Le Brun.*

3668 The adoration of the Shepherds; large folio, 21s. *Mignard.*

3669 Saint Bruno carried to Heaven, *from a picture by Le Sueur;* small folio, 5s.

3670 —— Ditto, with a different vignette beneath; *fine proof in a very early state*, 10s. 6d.

3671 Saint John in the Isle of Patmos, *proof before letters*, £1 1s. *Le Brun.*

3672 Saint Chrysostom, full length, composing his treatise on the Unity of the Church, sheet, *brilliant proof*, £1 11s. 6d. *P. de Champagne.*

3673 Saint Thomas Aquinas, composing his works, attended by an Angel, folio, *brilliant proof before letters*, £1 1s.

3674 Portrait of P. Petro le Moyne, of the Society of Jesus, folio, *brilliant proof before any letters*, and with the arms lightly traced in outline, 10s. 6d. *P. de Champagne.*

3675 Portrait of Cardinal Mazarin, folio, *brilliant proof before the names of painter or engraver*, £1 1s. *P. Mignard.*

3676 Portrait of Louis XIV. when young, in an oval, with arms, folio, *fine*, 15s. *Nocret.*

J. B. POILLY.

3677 The Israelites worshipping the Golden Calf, 10s. 6d. *N. Poussin.*

N. DE POILLY.

3678 Holy Family, with Saint John and the infant Jesus sleeping; *from a picture by Le Brun*, sheet, 15s.

3679 —— Ditto, extremely fine, *before the cross hatching on the face of the sleeping Saviour, before the name of the painter*, &c., rare, £1 11s. 6d.

ANTONIO POLLAJUOLO.

3680 Hercules fighting with the giants (3), *remarkably fine impression of this extremely rare print*, £15 15s.

*** Ottley, in speaking of this print, says, "he is not aware that any impression exists in the collections of this country;" it is certainly a print of the highest rarity and of a very extraordinary degree of merit; and taking into consideration the size of the print, the freedom and admirable arrangement of the composition, the spirit and drawing displayed in each individual figure, the skilful execution of the mechanical part, and the early period (circa 1470) at which the print was executed, it may justly be termed one of the greatest wonders of the art. A proof was recently sold in London for £39.

R. POLLARD.

3681 College boys playing at marbles, sheet, mez. *very scarce*, 10s. 6d.
R. M. Paye.

PAUL PONTIUS.

3682 Flight into Egypt, with the fall of an idolatrous image represented in the background; sheet, *extremely fine impression before the address*, scarce, 26s. *Jordaens.*

3683 The Virgin with the infant Saviour and St. Anne, fol. *scarce*, 15.
G. Seghers.

3684 The Virgin and child, attended by St. Peter and St. Paul, adored by St. Rosalie; half sheet, *very fine*, £1 1s. *Vandyck.*

3685 The massacre of the innocents, engraved on two sheets, *from the magnificent picture by Rubens*, most brilliant impression and in fine condition, £3 13s. 6d.

*** Les belles épreuves sont rares—Basan.

3686 Presentation of the Infant Saviour in the Temple, large sheet, *splendid impression before the address*, sheet, rare, £3 3s. *Rubens.*

3687 —— Ditto, *very fine, in an early and undescribed state*, before the nimbus round the head of the Virgin and before the rays of light entering at the top of the Temple, and before the introduction of a column behind the Virgin's head, &c. &c., *but somewhat reduced in size*, extra rare, £1 11s. 6d. *Rubens.*

3688 The Flight into Egypt accompanied by three angels, sheet, *fine*, 9s.
Jordaens.

3689 Christ bearing his Cross; sheet, *fine and scarce*, £2 2s. *Rubens.*

3690 —— Ditto, *superb and most brilliant impression*, very scarce, £3 13s. 6d.

3691 Flagellation of Christ, folio, very fine, in the first state, *with address of Vander Stock*, scarce, £1 5s. *Rubens.*

3692 The Crucifixion between the two thieves, with the Virgin, St. John, &c., at the foot of the Cross: fol. 12s. *A. Diepenbeke.*

3693 Our Saviour on the Cross, sin and death in the background repulsed by angels, " Le Christ aux coups de poing," fol. £1 11s. 6d. *Rubens.*

3694 —— Ditto, *very fine impression*, £2 2s.

3695 —— Ditto, *brilliant impression and in beautiful condition*, £3 3s.

3696 The three Maries weeping over the dead body of Christ; half sheet, *most brilliant and very scarce*, £2 12s. 6d. *Vandyck.*

3697 The entombment with the three Maries, angels, St. Francis, &c. " Christi funus," (*from a picture painted for the Capucins at Brussels*), large fol. fine impression, £2 2s. *Rubens.*

3698 —— Ditto, *a superb impression*, very scarce, £3 13s. 6d.

3699 The entombment; *brilliant impression before the plate was enlarged*, 18s.
Titian.

3700 The descent of the Holy Spirit upon the Apostles; sheet, *very fine*, £1 11s. 6d. *Rubens.*

3701 The descent of the Holy Spirit upon the Apostles; *superb impression*, very scarce, £2 2s.

3702 The Virgin and infant Saviour appearing to St. Francis Xavier, fol. 9s. *G. Seghers.*

3703 The Virgin and child seated on a throne of leaves receiving the vows of St. Bonaventure and others, among which is the portrait of Rubens as St. George; *sheet*, 15s. *Rubens.*

3704 The Virgin crowning St. Rosalie, with St. Peter and St. Paul, &c., half sheet, *fine old impression*, 16s. *Vandyck.*

3705 —— Ditto, *most brilliant, in the first state before the word "Regis" was erased*, 25s.

3706 Coronation of the Virgin, fol. 5s. *Rubens.*

3707 Assumption of the Virgin, with her reception in Heaven by Jesus Christ; sheet, £1 11s. 6d. *Rubens.*

3708 St. Roch, the patron of plagues with several afflicted persons claiming his intercession, &c.; large fol. *brilliant*, £1 11s. 6d. *Rubens.*

*** Le tableau original est un des chefs-d'œuvre de Rubens et l'estampe est celui de Pontius—*Basan.*

3709 The head of Thomiris plunged into a bason of blood, sheet, *fine, but injured*, £1 1s. *Rubens.*

3710 —— Ditto, *a very brilliant impression*, scarce, £2 2s.

*** The original picture is now at Cobham Park, Kent.

3711 Portrait of Rubens in a hat and cloak, under an arch, fol. *fine and very scarce*, £3 13s. 6d. *Ipse.*

3712 —— Ditto, most brilliant impression, £6 6s.

*** Cette estampe a été copiée plusieurs fois, mais aucune de ces copies n'approche de ce beau morceau de Pontius—*Basan.*

3713 Portrait of Rubens and Vandyck, in two ovals in a grand cartouche formed of flowers, fruit, and other emblems, *superb impression, in perfect condition and extremely scarce*, £1 11s. 6d. *Vandyck.*

CARLO ANTONIO PORPORATI.

3714 Cupid leaning on his bow, "Garde a vous;" *from a picture by Angelica Kauffman in the cabinet of Prince Youssoupoff*, 1790; half sheet, fine 25s.

3715 The bath of Leda, *from a picture by Correggio in the Colonna palace at Rome*, half sheet, extremely fine, 25s.

POSSELWHITE.

3716 La belle chocalatière; *from a picture in the gallery at Dresden*, fol. 7s. 6d. *Liotard.*

ETCHINGS BY PAUL POTTER.

3717 Subjects of Animals, called the Bull-book (1—8), the set of eight etchings, *fine impressions, with the address of Clement de Jonghe*, £4 4s

3718 —— Ditto, another set, in the same state, *finer impressions*, £5 5s.

3719 The cow standing near another reposing on the ground (2), 7s. 6d.

3720 The cow with a crooked horn (5), 5s.

3721 Le cheval de la frise (9), first state, before the tail of the horse was lengthened, *extremely rare, but cut*, size 151 millim. by 230. £8 8s.

3722 The English Horse (11), *fine*, £2 12s. 6d.

3723 The cart horses (12) *superb impression*, in beautiful condition, with a small margin and *very scarce*, £5 5s.

3724 THE PIPING SHEPHERD (15) *most brilliant impression before the address of Clement de Jonghe was erased*, in most perfect condition, with large margin, very rare, £15 15s.

JOHN PYE (*senior*).

3725 The Waders, *from a picture by Claude Lorraine, formerly in the collection of Sir J. Reynolds*, half sheet, very fine, with good margin, 10s. 6d.

JOHN PYE (*junior*).

3726 The annunciation, *from a picture in the National Gallery;* fine proof 9s. *Claude.*

3727 A landscape with figures representing Abraham preparing for the sacrifice; *from a picture in the National Gallery*, fine proof, 8s. *G. Poussin.*

3729 A pastoral landscape; *from a picture in the National Gallery*, fine proof 8s. *Claude.*

3730 A light breeze, off Dover; *half sheet*, 14s. *Calcott.*

J. P. QUILLEY.

3731 Departure of the Israelites from Egypt; sheet mez. 15s. *D. Roberts, R. A*

3732 Wreckers off Fort Rouge, near Calais, *from a picture by Stanfield, formerly at Stowe;* sheet mez. 12s.

F. RAGOT.

3733 Assumption of the Virgin, sheet, 7s. 6d. *Rubens.*

C. RAHL.

3734 The Virgin adoring the infant Saviour, *from a picture by Correggio, in the collection of Count Fries*, fol. 9s.

3735 St. Margaret victorious over the Dragon, fol. 6s. *Raffaelle.*

ABRAHAM RAIMBACH.

3736 Distraining for Rent, *fine proof on French paper*, £3 3s. *Sir D. Wilkie.*

3737 —— Ditto, *brilliant proof on India paper*, £4 4s.

3738 The Cut Finger, brilliant impression on India paper, 14s. *Sir D. Wilkie.*

3739 —— Ditto, *brilliant proof*, scarce, £1 11s. 6d.

3740 —— Ditto, *a very curious and rare unfinished proof*, £1 1s.

3741 Village politicians; from Sir David Wilkie's celebrated picture, sheet, *fine impression on India paper*, £2 2s.

3742 —— Ditto, *most brilliant proof*, rare, £8 8s.

3743 Blind Man's Buff, from Sir David Wilkie's celebrated and popular picture; *fine proof on India paper*, £2 12 6d.

3744 —— Ditto, *a most superb and brilliant proof in the first state, with large letters and large margin*, very scarce, £10 10s.

3745 The Errand Boy, fine old impression, 9s. *Sir D. Wilkie.*

3746 —— Ditto, *brilliant proof*, 15s.

MARC ANTONIO RAIMONDI; AGOSTINO VENEZIANO; AND MARCO DA RAVENNA.

3747 Adam and Eve, after Raffaelle (1), *the admirable copy by J. Strutt*, beautiful proof before letters, *very rare*, £2 2s.

3748 —— Ditto, a copy by an English amateur, without the back-ground, 7s. 6d.

*** The extreme rarity of the original renders this a very desirable print.

3749 Sacrifice of Abraham (5), after Raffaelle, by Agostino Veneziano, *very fine and in capital condition*, £3 13s. 6d.

3750 God appearing to Isaac (7), *by Marc da Ravenna, after a design by Raffaelle*, differing somewhat from his painting in the Vatican; 18s.

3751 Joseph and Potiphar's wife (9), by Marc Antonio, after a design by Raffaelle, *very fine and in perfect condition*, £5 15s. 6d.

3752 —— Ditto, *superb impression, but slightly mended*, £6 6s.

3753 The Nativity, with adoration of the Shepherds, by Agostino Veneziano, after Julio Romano (17), *very fine impression and in fine condition*, £2 2s.

*** C'est une de celles qu'Augustin Venetien a exécutées avec le plus de succès. Elle est d'une taille serrée et délicate, et approche beaucoup du gout de Jacques Caraglio. Elle est très rare.—Bartsch.

3754 Massacre of the Innocents, engraved by Marc Antonio, after Raffaelle (20); SUPERB IMPRESSION, *the ink of a brilliant colour, printed in a beautiful and clear manner, in unusually fine condition*, and extremely rare, £26 5s.

3755 —— Ditto, *an extremely fine impression*, but damaged, £7 7s.

*** The injuries are chiefly in the upper portion of the print, the figures being nearly in very perfect state.

3756 —— Ditto, another impression, *much injured*, £3 3s.

*** This noble work of art is so well known and thoroughly appreciated by all amateurs of the Fine Arts as to render any eulogy superfluous.

3757 Jesus Christ at table with Simon the Pharisee (23), engraved by Marc Antonio after Raffaelle, *bad impression*, 9s.

3758 The descent from the Cross, engraved by Marc Antonio, after Raffaelle (32); MAGNIFICENT IMPRESSION, IN THE PUREST STATE OF PRESERVATION, and of very great rarity, £31 10s.

3760 The Maries lamenting over the dead body of Christ (38), by Agostino Veneziano after Raffaelle; *fine*, £2 2s.

3761 Death of Ananias (42) engraved by Agostino Veneziano, after Raphael; *superb impression*, £6 6s.

*** Bartsch says that in this plate Agostino approached more nearly to Marc Antonio than in any other of his works, and it would even appear that the latter must himself have worked upon the plate and superintended this best work of his pupil, for this opinion he sees additional confirmation in the fact of Agostino having omitted to put his usual mark.

3762 Paul preaching at Athens (44) *from a cartoon by Raffaelle*, an admirable copy the same size as the original print by Marc Antonio, *brilliant impression and scarce*, 10s. 6d.

3763 The Virgin ascending the steps of the Temple; "Notre Dame à l'Escalier;" engraved by Marc Antonio after Raffaelle (45); *most brilliant impression, very rare*, £10 10s.

3764 —— Ditto, a bad impression, 18s.

3765 The Virgin with the infant Saviour, seated in the clouds, engraved by Marc Antonio after Raffaelle (52); SUPERB IMPRESSION OF THIS MOST RARE AND BEAUTIFUL PRINT, £35.

3766 The Holy Family with an angel presenting the young Tobias "La Vierge au poisson" (54) attributed to Marc Antonio; *fine old impression, and very scarce*, £5 5s.

3767 The Holy Family, called "La Vierge à la Longue Cuisse," by Marco da Ravenna after Raffaelle (58); *most brilliant impression, and in perfect condition*, £9 9s.

3768 The Holy family with St. Joseph (60) by Marc Antonio after Raffaelle, *very fine impression of the plate after it was retouched*, scarce, £2 2s.

3769 The Virgin suckling the infant Saviour (61); engraved by Marc Antonio (or according to Bartsch by Marco da Ravenna), from a design by Raffaelle; *fine impression of this rare and beautiful print*, £10 10s.

*** At the sale of the Maberly collection in 1851 a very fine impression of this print was sold for £52 10s.

3770 La Vierge au berceau (63); engraved by Marc Antonio after Raffaelle; *very fine impression of the rare original print*, £9 9s.

3771 —— Ditto, *very fine impression* but slightly injured, £6 6s.

3772 St. Michael overcoming the demon (105) by Agostino Veneziano after Raffaelle; *superb impression*, £4 4s.

3773 The five Saints; engraved by Marc Antonio after Raffaelle (113); A MAGNIFICENT IMPRESSION AND IN CAPITAL CONDITION; very rare, £21.

3774 —— Ditto, superb impression and very rare, £14 14s.

*** Torn in two places, but mended so admirably as almost to defy detection.

3775 —— Another impression, very fine, but with a few holes that might easily be restored, £5 5s.

3776 —— Another impression, damaged at the top, £3 3s.

*** One of the chefs-d'œuvre of Marc Antonio; at the sale of Mr. Maberly's prints in 1851 an unusually fine impression was sold for £67.

3777 St. Cecilia accompanied by Saint Paul. St. John and other saints (116) engraved by Marc Antonio after a design by Raffaelle, differing in some respects from his celebrated picture at Bologna; *a magnificent impression but not in fine condition*, £9 9s.

3778 —— Ditto, A SUPERB IMPRESSION, £25.

*** The price of this would be about £50 had it not received injuries at two of the corners, which have however been so admirably restored as to defy detection except by the most experienced amateurs; with this trifling exception the print is in perfect state of preservation.

3779 Dido; (187) engraved by Marc Antonio after Raffaelle, *very fine old impression and extremely rare*, £9 9s.

3780 —— Ditto, A MOST BEAUTIFUL IMPRESSION, excessively rare, £15 15s.

3781 Cleopatra applying the asp (193), *after Bandinelli, by A. Veneziano*, £2 2s.

3782 Iphigenia recognising her brother Orestes and Pylades who are brought before her to be sacrificed (194) engraved by Agostino Veneziano from a design by Baccio Bandinelli; *a most beautiful impression and in perfect condition*, rare, £2 2s.

3783 —— Ditto, *fine impression*, 21s.

3784 An Emperor meeting a Warrior (196), engraved conjointly by Marc Antonio and Agostino Veneziano, after a design by Raffaelle; BRILLIANT IMPRESSION, *from the collection of Sir Peter Lely*, £12 12s.

3785 —— Ditto, a fine impression, *but mended and slightly reduced in size*, £2 2s.

3786 Cleopatra lying on a bed with the asp around her arm (199), SUPERB IMPRESSION, AND IN THE MOST BEAUTIFUL CONDITION, £21.

3787 —— Ditto, *a very deceptive copy* (Bartsch A.), 15s.

3788 —— Ditto, *copy in the reverse direction* (Bartsch C.), 7s. 6d.

*** Cette belle estampe dont Raphael a fait le dessein dans l'idée d'une statue antique que l'on voit à Rome dans le jardin de Belvedere, est gravée avec le plus grand soin per Marc Antoine. *Elle est très rare.*—Bartsch.

3789 TRAJAN VANQUISHING THE DACIANS (206), by Marco da Ravenna, *superb impression, and very scarce*, £6 6s.

3790 —— Ditto, *a very fine original impression*, £2 12s. 6d.

3791 Alexander depositing the books of Homer (207); *splendid impression in perfect condition and extremely rare*, £12 12s.

3792 —— Ditto, *a remarkably fine impression*, £8 8s.

3793 —— Copy of the preceding, 5s.

*** Cette estampe est une des plus parfaites que Marc Antoine ait gravée d'après Raphael.—Bartsch.

3794 The rape of Helen (209) by Marc Antonio after Raffaelle, *a beautiful impression in very fine condition*, extremely rare, £12 12s.

3795 The rape of Helen (210) *copy from the preceding*, by Marco da Ravenna, fine, 25s.

3796 Battle of the Romans against the Carthaginians under Scipio called "La bataille au coutelas" said to be by Marc Antonio from a design by Raffaelle (211) *an extremely fine impression in excellent condition, from the collection of Debois*, rare, £6 6s.

3797 The battle of the Cutlas (212) after Raffaelle by Agostino Veneziano, *fine, and in fine condition*, £2 2s.

3798 The triumph of Titus (213) engraved by Marc Antonio probably after a

design by Andrea Mantegna, *the original and most rare print but much damaged*, £2 12s. 6d.

*** A fine impression and in good condition, has been recently sold for upwards of sixty guineas.

3799 A Bacchanalian group, among which Bacchus is carried by two Satyrs (215) by Agostino Veneziano after the antique, *very fine and rare, with margin*, 15s.

3800 Silenus supported on an ass by two Satyrs (222) by Marc Antonio; after an antique bas relief; *fine original impression before the address*, 15s.

3801 Galatea flying from Polyphemus (224) *by Marc Antonio after an ancient bas-relief*, £2 2s.

3802 A naked man pursuing a Naiad (226) by Marco da Ravenna after an antique bas-relief, *very fine original impression before the address*, 25s.

3803 Vulcan, Venus, and three Cupids (227) by Marco da Ravenna after an antique bas-relief, *very fine original impression before the address*, 15s.

3804 A Triton in the sea carrying a Nereid (228), *first impression before the address*, scarce, £5 5s.

3805 Two Fauns carrying an infant, engraved by Marc Antonio, after an ancient bas-relief (230), fine impression, rare, £2 2s.

*** *Il ne se peut rien désirer de plus parfait, tant pour la dessein que pour la gravure, que cette superbe estampe.—Bartsch.*

3806 The Assembly of the Gods, by Agostino Veneziano, after B. Bandinelli (241), *fine impression*, rare, £1 1s.

3807 The Group of Laocoon and his Sons (243), by M. da Ravenna, *fine impression in the first state before the address*, £2 12s. 6d.

*** Cette estampe est une de celles où Marc de Ravenne a très bien unité la manière de graver de Marc Antoine; on croit, qu'il la faite d'après un dessein de Raphael. Bartsch.

3808 Apollo and the Muses, &c., on Parnassus (247), engraved by Marc Antonio after a design by Raffaelle, differing from his celebrated picture in the Vatican, *a very fine original impression and in fine condition*, £16 16s.

*** Elle est une des plus belles que Marc Antoine ait graveés et de plus grande réputation.—Bartsch.

3809 —— Ditto, *an indifferent impression*, with the top corners cut round, 18s.

3810 Dance of three Fauns and Bacchantes (250), by A. Veneziano, after Raffaelle, brilliant, £1 1s.

3811 One of the Muses (271), by Marc Antonio; after Raffaelle, *a beautiful impression*, £1 1s.

3812 One of the Muses (273), by Marc Antonio; after Raffaelle, *fine early impression*, 15s.

3813 Venus and Cupid (286), by Agostino Veneziano; after Raffaelle, *fine impression in the third state*, 9s.

3814 Venus appearing to Æneas under the disguise of a huntress, engraved by Marc Antonio (288), an impression of the most extraordinary brilliancy and in the purest state of preservation, extremely rare, £42.

3815 The old and the young Bacchants (294), *fine and very scarce*, £3 3s.

*** Cette belle estampe est gravée par Marc Antoine d'après un dessein que quelques uns attribuent à Raphael, d'autres, à Jules Romain. Bartsch.

3816 Venus leaving the bath (297), *a very beautiful and delicate impression*, extremely rare, £5 5s.

3816*—— Ditto, the copy in reverse direction (Bartsch, B.), fine, 15s.

*** Cette estampe dont le dessein des plus gracieux est de Raphaël, est aussi une des plus rares et des plus parfaites de Marc Antoine.—Bartsch.

3817 La Vendange (306), *a superb impression and in most beautiful condition*, £15 15s.

3818 —— Ditto, *a still finer impression*, ONE OF THE FINEST KNOWN, £21.

*** Gravé d'après Raphael par Marc Antoine, qui a pris un soin particulier pour faire de cette estampe une des plus parfaites de son œuvre.—Bartsch.

3819 Venus, Cupid, and Pallas, a study engraved from the Judgment of Paris (310), after Raffaelle, by Marc Antonio; *superb impression and in beautiful condition*, very rare, £8 8s.

3820 The crouching Venus (313), by Marc Antonio in his early manner; after a design by Francia; *fine impression, very scarce*, £8 8s.

3821 Hercules in his cradle strangling the serpents (315), by Agostino Veneziano, after Julio Romano, *very fine impression in the first state, before the date was altered, but the cartouch below, cut off*, £1 11s. 6d.

3822 Apollo and Daphne (317), by Agostino Veneziano after a design supposed to have been by Baccio Bandinelli, *a beautifully delicate impression in the first state, before the date was changed, &c.*, in perfect condition, £3 3s.

3823 Venus and Cupid (318), by Agostino Veneziano, after Julio Romano, *scarce and extremely fine*, £4 4s.

3824 Venus wounded in the foot by a thorn (321), engraved by Marco da Ravenna; after Raffaelle; *very fine impression from the collections of Hibbert and Esdaile, in beautiful condition*, £2 12s. 6d.

3825 Venus and Cupid riding on dolphins (324), by Marco da Ravenna; after Raffaelle; *very fine impression in the first state, before the address*, 25s.

3826 —— Ditto, *a fine impression of the second state*, 7s. 6d.

3827 Juno, Ceres, and Psyche (327), by Marco da Ravenna; after Raffaelle, *a fine original impression*, £2 2s.

3828 A statue of Apollo (333), engraved by Marc Antonio, *superb impression in very fine condition and extra rare*, £4 14s. 6d.

3829 The three Graces (340), engraved by Marc Antonio after an ancient bas relief; *fine and scarce*, £4 4s.

3830 —— Ditto, a fine impression, *but slightly damaged*, £2 12s. 6d.

3831 —— copy of the preceding by an anonymous artist, 7s. 6d.

3832 —— copy of the same by Stephen de l'Aune, 12mo, 3s. 6d.

3833 Jupiter embracing Cupid (342), engraved by Marc Antonio, from a design by Raffaelle for the Chigi palace, A WONDERFUL IMPRESSION AND OF THE MOST EXTRAORDINARY BEAUTY, excessively rare, £31 10s.

3834 —— Ditto, *bad impression*, 5s.

3835 Cupid and the three Graces (344), by the same, *bad impression*, 5s.

3836 Hercules and Antæus (347), by A. Veneziano, after Raffaelle, *brilliant impression and in very fine condition*, from the Debois and Verstolk collections, £3 3s.

3837 Venus and Vulcan surrounded by Cupids; by Agostino Veneziano, after Raffaelle (349), 25s.

*** Augustin Venetien étoit pour lors dans sa plus grande force, et cette estampe est un de ses meilleurs ouvrages. Bartsch.

3838 Triumph of Galatea, after Raffaelle (350), *a very good impression of this rare print, and in good condition*, £4 4s.

*** An impression of this print perfectly satisfactory to the practised and educated eye of a skilful amateur, could not be obtained for less than £40. Bartsch describes it as one of Marc Antonio's finest and rarest works.

3839 —— Ditto, copy by an anonymous artist, fol. 8s.

3840 Neptune appeasing the tempest that Eolus had excited against the fleet of Æneas, "Le quos Ego" (352), by Marc Antonio, after Raffaelle; with the address; *slightly injured*, 10s. 6d.

3841 —— Ditto, *a very fine impression and in capital condition*, £5 5s.

*** On la considére comme une des plus considérable, de l'œuvre de ce maitre, et elle est très rare.—Bartsch.

3842 A composition (the subject of which is unknown) of three figures, in the centre a female holding a Crescent (354), engraved by Marc Antonio, from (probably) his own design; *superb impression and extremely rare*, £6 6s.

3843 "Le jeune homme au brandon" (360), engraved by Marc Antonio in his early style, *bad impression but scarce*, 15s.

3844 The Emperor Trajan between allegorical figures of Rome and Victory, engraved by Marc Antonio after a drawing by Raffaelle from the antique (361): MOST SUPERB IMPRESSION AND IN MATCHLESS CONDITION; "avec temoin du cuivre," *extremely rare*, £18 18s.

3845 —— Ditto, a MATCHLESS IMPRESSION AND IN PERFECT CONDITION, £26 5s.

*** Cette estampe, qui est gravée d'après l'un des bas-reliefs de l'arc de Constantin, est une des plus belles et des plus estimées de Marc Antoine—*Bartsch.*

3846 Force, emblematically represented by a young woman supporting a column (375), by Marc Antonio after a design supposed to be by Andrea Mantegna; *superb impression of the very highest quality, excessively rare*, £15.

3847 Temperance (376), engraved by Marc Antonio, from a design by Andrea Mantegna, *extra fine, in perfect condition, and very scarce*, £5 15s. 6d.

3848 "L'homme et la femme aux boules" (377), by Marc Antonio, in his early manner, after Francia; SUBERB IMPRESSION OF THE VERY HIGHEST QUALITY, *in perfect condition, and of excessive rarity*, £25.

3849 Poesy (382); engraved by Marc Antonio from a circular painting by Raffaelle in the ceiling of one of the rooms of the Vatican; A FINE IMPRESSION OF THIS MOST BEAUTIFUL AND INTERESTING PRINT, very rare, £26 5s.

3850 A young woman watering a plant (383), engraved by Marc Antonio in his early manner after a design by Francia; SUPERB IMPRESSION AND OF THE VERY HIGHEST RARITY, £21

3851 Charity (386), by Marc Antonio after Raffaelle; *fine original impression*, 25s.

3852 Faith (387), by Marc Antonio after Raffaelle; *superb impression*, £2 2s.

3853 —— Ditto, a moderate impression, *and slightly injured*, 10s. 6d.

3854 Justice (388), by Marc Antonio after Raffaelle, *extremely fine*, £1 11s. 6d.

3855 La Force, by Marc Antonio (389); *fine old impression*, £1 11s. 6d.

3856 Hope (391); by Marc Antonio after Raffaelle, *fine, but washed with ink*, 12s.

3857 Prudence (392); by Marc Antonio after Raffaelle, *very fine*, £1 11s. 6d.

3858 Peace (393); engraved by Marc Antonio after Raffaelle, *superb impression*, rare, £4 4s.

3859 —— Ditto, *an indifferent impression*, 10s. 6d.

3860 —— Ditto, a copy, 3s.

3861 The three doctors (404), engraved by Marc Antonio, from a design supposed by Bartsch to have been by himself, *superb impression from the collection of Sir Mark Sykes*, very rare, £8 8s.

3862 The Pest; after Raffaelle by Marc Antonio (417), *a bad impression*, 7s. 6d.

3863 The lion hunt (422), by Marc Antonio, *fine original impression*, 25s.

*** Cette pièce a été gravée par Marc Antoine *d'un burin leger et spirituel* d'après le monument de sépulture antique qui, suivant Vasari, se trouvoit autrefois à Majano, et qui pour lors étoit dans la cour de l'église de St. Pierre du Vatican—*Bartsch.*

3864 The Cartoon of Pisa, "Les Grimpeurs" (423), by Agostino Veneziano after Michael Angelo; *scarce*, 25s.

3865 Death and his victims, called "Les squelettes" (424), engraved by Agostino Veneziano after Baccio Bandinelli, £1 11s. 6d.

3866 —— Ditto, another impression, £1 1s.

3867 Four young men conducting a sorceress in triumphal procession on the skeleton of some monstrous animal, called "The Stregozzo" (426), engraved by Agostino Veneziano after Raphael; *splendid impression in the first state, before the letters on the horn*, extra rare, £8 8s.

3868 —— Ditto, a good impression in the ordinary state, £1 1s.

*** According to Lomazzo, this is from a design by Michael Angelo. Bartsch however considers it to have been the work of Raffaelle, and after a careful examination of the print, gives the engraving to Agostino Veneziano, notwithstanding the opinion of many authors and amateurs that it was from the burin of Marc Antonio; supposing Bartsch to be correct, it is possibly Agostino's finest work; in the workmanship of the plate there is a very strong resemblance to several of Marc Antonio's well known prints, and the question is perhaps worth more critical examination than it has yet received.

3869 The shepherd and reclining nymph (429), *copy from Marc Antonio*, 5s.

3870 The man sleeping at the entry of a wood (438), by Marc Antonio, from a design supposed to be by Francia, *brilliant impression and extremely rare*, £9 9s.

3871 —— Ditto, an excellent copy, 5s.

3872 A woman carrying a child, probably intended for Hagar and Ishmael, engraved by Marc Antonio after Raffaelle (450), extremely fine, *from Mariette's collection, with his autograph*, £3 13s. 6d.

3873 A woman carrying a vase (470), after Raffaelle, by Agostino Veneziano, *brilliant and rare*, and in very fine condition, £2 12s. 6d.

3874 A man drawing on his hose (472), by Marc Antonio in his early style from a figure in the celebrated cartoon of Pisa by Michael Angelo, *a remarkably fine impression*, rare, £7 7s.

3875 The Bark (473), by A. Veneziano, after Raffaelle, *very fine and rare*, £1 15s.

3876 A man carrying the base of a column, engraved by Agostino Veneziano, from a design by Raffaelle (477); *superb impression and in the most beautiful condition*, extremely rare in so fine a state, £6 6s.

3877 A Man extracting a thorn from his foot (480), *by M. da Ravenna, after the antique*, very fine and in perfect condition, £2 2s.

3878 The standard bearer (481) by Marc Antonio, after Raffaelle, SUPERB IMPRESSION, *in perfect condition and of great rarity*, £14 14s.

3879 Two female Caryatides supporting a cassolette (489) supposed to be from a design made by Raffaelle, for Francis I. King of France, *extremely fine and rare*, £10 10s.

*** Marc Antoine a gravé cette estampe dans le temps de sa force.—Bartsch.

3880 Raffaelle meditating on the composition of a picture (496) *copy from Marc Antonio's print*, 7s. 6d.

3881 Portrait of Ariadenus Barbarossa, King of Tunis, &c. (520) engraved by Agostino Veneziano; *very fine impression, in perfect condition and very rare*, £4 4s.

3882 Flight into Egypt (634) engraved by Marc Antonio, from a wood cut, by Albert Durer, *very fine and rare*, £2 2s.

3883 Christ disputing with the Doctors in the Temple (635) copied by Marc Antonio from a wood cut by Albert Durer; *very fine impression, rare*, £1 5s.

3884 Adoration of the Kings (638) engraved by Marc Antonio from a wood cut by Albert Durer (No. 3) *very fine and rare, and in fine condition*, £4 4s.

3885 The Virgin and infant Saviour with angels and St. Joseph (639) engraved by Marc Antonio, from a wood cut by Albert Durer (No. 99) *fine impression and extremely rare*, £5 5s.

3886 Saint Christopher carrying the infant Saviour across the waters (641) engraved by Marc Antonio, from a wood cut, by Albert Durer (No. 104) *fine and very rare*, £5 5s.

3887 St. Francis receiving the stigmata (642) engraved by Marc Antonio, after a wood cut, by Albert Durer (No. 110) *fine and extremely rare*, £5 5s.

3888 St. John the evangelist and St. Jerome (943) copy by Marc Antonio, from a wood cut by Albert Durer (No. 139) *superb impression and extremely rare*, £8 8s.

3889 The three peasants conversing (648) copied by Marc Antonio, from No. 86 of the works of Albert Durer, *very rare*, £3 3s.

3890 The old man's courtship (650), engraved by Marc Antonio, after No. 93 of the works of Albert Durer; *magnificent impression, in the finest state of preservation and extremely rare*, £12 12s.

3891 A lady and gentleman walking, with Death behind a tree (652), engraved by Marc Antonio from a print by Albert Durer (No. 94 of his works), £18 18s.

*** The finest impression known of this most rare print.

3892 The Virgin suckling the infant Saviour; engraved by Marc Antonio, from No. 34 of the works of Albert Durer; *unknown to Bartsch and of the greatest rarity*, £5 5s.

3893 The peasant and his wife; engraved by Marc Antonio from a print by Albert Durer (No. 83 of his works) *unknown to Bartsch and of the greatest rarity*, £5 5s.

3894 The Hostess and the cook; engraved by Marc Antonio after a print by Albert Durer (No. 84 of his works) *unknown to Bartsch and of the greatest rarity*, £6 6s.

ANONYMOUS, OF THE SCHOOL OF MARC ANTONIO.

3895 Cattle feeding, attended by two Shepherds (Vol. 15, p. 51, No. 8) *rare*, 12s. *Raffaelle.*

3896 The sacrifice of Cain and Abel, (Vol. 15, p. 9, No. 4) *after Raffaelle*, fine proof before the address of Ant. Lafreri; *scarce*, £1 5s.

3897 "Incendio del Borgho Vecchio" *from the grand picture in the Vatican*, sheet, 12s. *Raffaelle.*

RAINALDI.

3898 The last supper, *from the celebrated picture by Leonardo da Vinci*, sheet, 7s. 6d.

RANSON.

3899 Duncan Grey, 4to, fine, 8s. *Sir D. Wilkie.*

3900 —— Ditto, *very fine proof on India paper*, 15s.

S. F. RAVENET.

3901 The Virgin Mary and the Infant Jesus, *from a picture in the Grosvenor gallery*, sheet, 5s. *Guido.*

R. READ.

3902 Scene from "A Winter Evening's Tale," sheet mez., *fine proof before letters*, very scarce, 12s. *Paul Sandby.*

ALBRECHT REINDEL.

3903 The Virgin and infant Saviour seated near a column, *proof on India paper before letters*, 10s. *Leonardo da Vinci.*

ETCHINGS BY REMBRANDT.

(*The numbers refer to Wilson's Catalogue.*)

3904 Bust of Rembrandt in a fur cap and dark dress (6); *very fine and rare*, 15s.

3905 —— Ditto, *superb impression with margin*, £1 11s. 6d.

3906 A head resembling Rembrandt, with frizzled hair (8), *extra fine, before much extra work*, £1 11s. 6d.

3907 —— Ditto, in the fifth state, 15s.

3908 A bust resembling Rembrandt in his youth, with an air of grimace (10), 7s. 6d.

3909 Portrait of Rembrandt, when young, half length (11), *superb impression* ON INDIA PAPER, *excessively rare*, £16 16s.

3910 A bust resembling Rembrandt in his youth, with a fur cap and robe (14), *scarce*, £1 11s. 6d.

3911 A bust very much resembling Rembrandt, with a round fur cap (16), *very fine*, £1 1s.

3912 —— Ditto, *extremely fine*, £1 15s.

3913 Portrait of Rembrandt with a scarf round his neck (17), *third state, very fine*, from the Verstolk collection, £1 15s.

3914 The portraits of Rembrandt and his wife (19), *very fine with good margin*, £1 11s. 6d.

3915 Portrait of Rembrandt leaning on a stone sill (21), *very fine impression*, £6 16s. 6d.

3916 —— Ditto, *beautiful impression, and in perfect condition*, from Lord Aylesford's collection, rare, £9 9s.

3917 Portrait of Rembrandt drawing (22), *an extremely fine impression in the finished state*, £5 15s. 6d.

3918 —— Ditto, *upon India paper*, £3 13s. 6d.

3919 —— Ditto, 7s. 6d.

3920 Portrait of Rembrandt in a fur cap and white dress (24), 5s.

3921 —— Ditto, *very fine*, £1 11s. 6d.

3922 Portrait of Rembrandt, with short curly hair (26), *superb impression in the first state*, from Lord Aylesford's collection, £2 12s. 6d.

3923 —— Ditto, in the same state, *very fine*, £1 1s.

3924 —— Ditto, with the name, 5s.

3925 Portrait of Rembrandt, with haggard eyes and a mutilated cap (33), *fine, from Lord Aylesford's collection*, 10s. 6d.

3926 Abraham entertaining the three angels (36), fine, 18s.

3927 Abraham with his son Isaac (38), *very fine*, £1 1s.

3928 Jacob's ladder (40—1), *fine*, 10s. 6d.

3929 —— Ditto, *on India paper, with bur; superb*, £2 2s.

3930 The combat of David with Goliah (40—2); *fine*, £1 11s. 6d.

3931 The vision of Ezekiel (40—4), *on India paper, with bur, superb*, £2 12s. 6d.

3932 Joseph telling his dream to his brethren in the presence of his father and mother (41), *superb impression in the first state*, VERY RARE, £7 7s.

3933 —— Ditto, in the second state, *extremely fine*, £3 3s.

3934 The triumph of Mordecai (44), *magnificent impression with the bur*, and in perfect condition, extremely rare, £10 10s.

3935 David on his knees (45), *brilliant impression in the first state*, (undescribed by Wilson) *before some white spaces on the right side were covered with work*, with large margin; very scarce, £2 12s. 6d.

3936 —— Ditto, a fine impression in the ordinary state, 15s.

3937 Tobit blind (46) *brilliant impression;* rare, £3 13s. 6d.

3938 The Angel ascending from Tobit and his family (48); *extremely fine*, £1 11s. 6d.

3939 The Angel appearing to the Shepherds (49), MAGNIFICENT IMPRESSION (*one of the finest known*), *and in perfect condition*, £30.

*** Mr. Maberley's impression sold in 1851 for £44.

3940 —— Ditto, *fine impression*, £4 14s. 6d.

3941 The nativity, or adoration of the Shepherds (50), *in the first state, very fine*, £1 1s.

3942 The adoration of the Shepherds, a night piece (51), *superb impression, upon thick India paper, in the first state with good margin*, £4 4s.

3943 —— Ditto, *fine impression in the ordinary state* with the planks introduced above the head of the Virgin, £1 11s. 6d.

3944 The Circumcision (52); *first state*, fine, £1 1s.

3945 The Circumcision (53), 7s. 6d.

3946 The presentation of Jesus in the vaulted Temple (54); *an extremely fine impression in the second state*, £3 3s.

3947 —— Ditto, *with a small margin*, £3 13s. 6d.

3948 The Presentation, with the Angel (56), *fine impression*, £1 11s. 6d.

3949 The flight into Egypt, a night piece (58); *a most beautiful impression in the first state, one of the most perfect known, very scarce*, £9 9s.

3950 —— Ditto, very fine, in the ordinary state, £1 5s.

3951 —— Ditto, 10s. 6d.

3952 The Holy family; Joseph looking in at the window (67), *very fine, in the first state*, £1 1s.

3953 Jesus disputing with the Doctors in the Temple (69), *superb impression, with bur, and a small margin*, scarce, £4 4s.

3954 Jesus disputing with the doctors in the Temple; a small upright (70); *very beautiful impression*, £2 2s.

3955 Christ preaching, *called* "The little La Tombe" (71), *good impression, with large margin*, £3 3s.

3956 —— Ditto, *a very fine impression, with bur*, £6 6s.

3957 —— Ditto, *brilliant, with bur and good margin*, £8 8s.

3958 Jesus Christ driving the Money-changers out of the Temple (73), *very fine, in the first state*, from the Verstolk collection, £3 10s.

3959 Jesus and the Samaritan Woman at the Well; an arched plate (74), £1 1s.

3960 —— Ditto, *brilliant impression on India paper*, £3 3s.

3961 CHRIST HEALING THE SICK: "THE HUNDRED GUILDER PIECE" (78), *superb impression upon thick India paper, with good margin and in perfect condition;* VERY RARE, £63.

3962 Our Lord in the garden of Olives (79), *superb impression with much bur, but clearly printed*, ONE OF THE FINEST KNOWN, from the collections of Barnard and Esdaile, and very rare, £8 8s.

3963 —— Ditto, *upon India paper*, from Lord Aylesford's collection, *fine*, £2 12s. 6d.

3964 Our Lord in the garden of Olives (79), *on India paper, brilliant*, £4 4s.

3965 Our Lord crucified between two thieves (81), *very fine impression in the third state*, from Lord Aylesford's collection, £8 8s.

3966 The Ecce Homo (82), *fine impression and in perfect condition*, £6 6s.

3967 The Crucifixion; a small square plate (86), *beautiful impression of this rare etching, in perfect condition and with large margin*, £3 3s.

3968 The descent from the Cross; a night piece (88), *brilliant impression with much bur*, £2 12s. 6d.

3969 The Entombment (91), *first state upon India paper, superb and extremely rare*, £8 8s.

3970 —— Ditto, *second state, very fine*, from Lord Aylesford's collection, £3 13s. 6d.

3971 —— Ditto, printed so as to produce a totally different effect; *from the Remy collection*, £3 13s. 6d.

3972 Our Lord and the Disciples at Emmaus (92), 10s. 6d.

3973 —— Ditto, *very fine*, £1 1s.

3974 Jesus Christ in the middle of his disciples (94), *superb impression upon thick India paper*, £4 4s.

3975 —— Ditto, *very fine impression*, £1 11s. 6d.

3976 The beheading of St. John the Baptist (97), *very fine*, £1 5s.

3977 Peter and John at the beautiful gate of the temple (98), brilliant, £4 4s.

3978 The death of the Virgin (104), second state, *magnificent impression before some additions to the work on the first step by the side of the reading figure*, very scarce and in perfect state, £6 6s.

3979 —— Ditto, superb impression in the second state, *with large margin*, rare, £12 12s.

*** Undescribed by Wilson; it is intermediate with his first and second states.

3980 —— Ditto, third state, *cut nearly close*, £2 2s.

3981 Saint Jerome kneeling; an arched print (106), *a most beautiful impression in the first state*, with good margin; very scarce, £5 5s.

3982 Saint Jerome sitting before the trunk of an old tree (108), *superb impression in the first state on thick India paper*, extremely rare £31 10s.

3983 —— Ditto, *superb impression in the second state*, £8 8s.

3984 —— Ditto, *beautiful impression with much bur and in perfect condition*, £5 5s.

3985 Saint Jerome, an unfinished plate (109); *a most brilliant impression with considerable bur*, £8 18s. 6d.

3986 Saint Jerome, in Rembrandt's dark manner (110), £1 11s. 6d.

3987 —— Ditto *a brilliant impression of the second state*, £2 12s. 6d.

3988 Youth surprised by death (113), with large margin, *superb and extremely rare*, £5 5s.

3989 Medea; or the marriage of Jason and Creusa (116); *superb impression in the first state*, very scarce, £9 9s.

3990 Medea; or the marriage of Jason and Creusa (116); second state, *most brilliant proof before the verses and name of Rembrandt, on thick India paper*, with good margin, from the Bosch, Gevers, and Verstolk collections, scarce, £7 7s.

3991 —— Ditto, another impression, *in the same state and condition*, from Lord Aylesford's collection, £6 6s.

3992 —— Ditto, a fine impression of the third state, £1 11s. 6d.

3993 —— Ditto, superb impression in the third state (THE FINEST KNOWN IN THIS STATE), £5 5s.

3994 The star of the Kings (117), *most brilliant and with good margin*, £2 2s.

3995 —— Ditto, from Lord Aylesford's collection, 10s. 6d.

3996 The travelling musicians (123), 10s. 6d.

3997 —— Ditto, *a brilliant impression*, scarce, £1 11s. 6d.

3998 —— Ditto, *extremely fine and with good margin*, £2 12s. 6d.

3999 THE SPANISH GIPSY (124), *superb impression with good margin*, OF GREAT RARITY, £16 16s.

4000 The rat-killer (125), *extremely fine and rare*, £7 17s. 6d.

4001 The goldsmith (127), *superb impression upon thick India paper and with much bur*, extremely rare, £2 12s. 6d.

4002 —— Ditto, *on India paper, fine*, in the ordinary state, 7s. 6d.

4003 The pancake woman (128), *most brilliant impression*, £2 12s. 6d.

4004 The sport of Kolef, or Golf (129), *very fine*, 18s.

4005 A JEWS' SYNAGOGUE (130), *superb impression in the first state, in perfect condition*, AND OF EXCESSIVE RARITY, £26 5s.

4006 —— Ditto, *very fine*, in the second state, with margin, £6 6s

4007 —— Ditto, in the third state, £2 12s. 6d.

4008 The mountebank (132), *extremely fine*, £2 2s.

4009 Peasants travelling (134), *rare and unusually fine*, £3 3s.

4010 A Jew, with a high cap (135), *most brilliant, with large margin*, £3 3s.

4011 A man playing at cards (137), *first state, remarkably fine*, £2 2s.

4012 —— Ditto, *second state*, 18s.

4013 The man on horseback (139), *very fine*, £1 5s.

4014 A Polander (140), *extremely fine*, £1 5s.

4015 A man meditating; in Rembrandt's dark manner (146); *fine*, £1 1s.

4016 An old man without a Beard (148); *from Lord Aylesford's collection*; fine, 10s. 6d.

4017 An Old Man with a Bushy Beard (149); *from Lord Aylesford's collection*, fine, 10s. 6d.

4018 A Hog (154), *superb impression with much bur and a margin*, very scarce, £6 6s.

4019 The little dog sleeping (155), *rare and extremely fine*, £5 5s.

4020 A beggar, standing, seen in profile in a cap (160) *superb with small margin*, £2 12s. 6d.

4021 —— Ditto, *most brilliant impression, with good margin*, from Lord Aylesford's collection, £2 2s.

4022 Two beggars, a Man and a Woman, conversing (161), fine, 15s.

4023 —— Ditto, 7s. 6d.

4024 Two beggars, a man and a woman, coming from behind a bank (162), *superb impression before the plate was reduced in size*, extremely rare, £6 16s. 6d.

4025 —— Ditto, *brilliant impression in the third state*, £2 12s. 6d.

4026 —— Ditto, *with very much bur on the hillock*, but injured, £1 11s. 6d.

4027 —— Ditto, *in the fourth state*, £1 5s.

4028 A beggar in the manner of Callot (163), *superb impression of the uncut plate in the first state*, excessively rare, £6 6s.

4029 —— Ditto, *in the third state before the shape of the hat was altered, &c.*, from the Mariette, Buckingham, and Verstolk collections £3 3s.

4030 A beggarwoman, asking alms (167), *a most beautiful impression before the edges of the plate were cleaned*, extremely rare, £5 5s.

4031 The ragged peasant, with his hands behind him (169); *in the second state before the plate was cut, with small margin, from Lord Aylesford's collection*, most brilliant and extremely rare, £6 6s.

4032 —— Ditto, the cut plate, 10s. 6d.

4033 —— Ditto, *fine and scarce, with good margin*, £1 11s. 6d.

4034 A beggar warming his hands over a chafing dish (170); *superb impression*, £2 2s.

4035 —— Ditto, fine, 10s. 6d.

4036 A beggar sitting on a hillock with his mouth open (171), *brilliant impression in the first state*, from Lord Aylesford's collection, £1 11s. 6d.

4037 —— Ditto, from the same collection, *very fine, but cut close*, 15s.

4038 —— Ditto, *in the second state, very fine, with large margin, from the Dumesnil collection*, £1 11s. 6d.

4039 Beggars at the door of a house (173), *superb impression in most beautiful condition with a margin*, ONE OF THE FINEST KNOWN, £15 15s.

4040 —— Ditto, *fine impression*, £2 12s. 6d.

4041 A Beggar and its Companion; in two pieces (174, 175), *scarce*, £1 1s.

4042 —— Ditto, *superb impressions*, £2 2s.

4043 A Beggar with a wooden leg (176), *most brilliant*, £1 1s.

4044 The shepherds in the wood (186), SUPERB IMPRESSION, *very scarce*, £5 5s.

4045 A painter drawing from a model (189), an unfinished print, *brilliant impression scarce*, £2 12s. 6d.

4046 Academical Figures of two Men; called also "The Go-cart" (191), 16s.

4047 The Bathers (192), *from the Astley collection*, 15s.

4048 Academical figure of a Man sitting on the ground (193), *fine, but injured,* 12s.

4049 —— Ditto, *very fine, with large margin,* £1 11s. 6d.

4050 A WOMAN SITTING BEFORE A DUTCH STOVE (194) *superb impression in the third and finished state, upon thick India paper,* of very great rarity, £18 18s.

4051 —— Ditto, *extremely fine,* in the fifth state, on thick India paper, from the Remy collection, with his autograph and date, 1749, on the back, £5 5s.

4052 —— Ditto, *brilliant impression, on thick India paper,* from the Hawkins collection, £3 13s. 6d.

4053 —— Ditto, *very fine, on plain paper,* £2 2s.

4054 A Woman preparing to dress after bathing (196), *second state, upon thick India paper, superb,* from Lord Aylesford's collection, BRILLIANT, £4 4s.

4055 A Woman with her Feet in the Water after bathing (197), fine, £1 11s. 6d.

4056 —— Ditto, *on thick India paper, brilliant,* £2 2s.

4057 —— Ditto, from the Molitor collection, *superb on thick India paper with much bur,* £3 3s.

4058 Danæ and Jupiter (201), very fine, £1 11s. 6d.

4059 A landscape, with a house and a large tree by it, (204) *of excessive rarity,* £6 16s. 6d.

4060 A VIEW OF AMSTERDAM (207), *superb, in the most beautiful condition and with good margin,* very rare, £15 15s.

*** One of the finest in existence.

4061 THE THREE TREES (209), *superb impression,* £31 10s.

4063 A peasant carrying milk pails (210), *rare and very fine,* £9 9s.

4064 —— Ditto, *reverse impression,* £1 1s.

4065 A VILLAGE NEAR THE HIGH ROAD, arched (214), *superb impression, in perfect condition, and very scarce,* £15 15s.

4066 A VILLAGE WITH A SQUARE TOWER, arched (215) *superb impression, with a small margin,* extremely rare, £14 14s.

4067 Landscape with a man drawing (216) *most brilliant impression,* £6 6s.

4068 —— Ditto, *very fine,* £5 5s.

4069 The shepherd and his family (217) *very fine,* £4 4s.

4070 THE CANAL; A LANDSCAPE OF AN IRREGULAR FORM (218) *superb impression, with bur, in perfect condition, and of* EXTRAORDINARY RARITY, £42.

4071 THE LANDSCAPE, WITH A RUINED TOWER AND A CLEAR FOREGROUND (220) in the second state, *superb and extra rare, with a small margin,* £16 16s.

4072 —— Ditto, in the third state, *magnificent impression, extremely rare,* £10 10s.

4073 AN ARCHED LANDSCAPE, WITH A FLOCK OF SHEEP (221) *a most brilliant impression with bur, in perfect condition and with a good margin,* extremely rare, £12 12s.

4074 A large landscape with a cottage and a Dutch hay-barn (222) *most brilliant impression, rare,* £10 10s.

4075 A large landscape, with a mill-sail seen above a cottage (223); *most brilliant and very scarce*, £8 8s.

4076 An arched landscape, with an obelisk (224), *with much bur, a superb impression, in perfect condition, and with large margin*, £9 9s.

4077 A village, with a canal, and a vessel under sail (225); *superb impression of this extremely rare etching*, £12 12s.

4078 A grotto with a brook (228); *rare*, £1 7s.

4079 Landscape with a cottage and white pales (229); *fine*, £4 4s.

4080 —— Ditto, *superb impression in matchless condition and with large margin*, £15 15s.

4081 —— Ditto, *a superb impression and in most beautiful condition*, £12 12s.

4082 —— Ditto, *reverse impression*, £1 1s.

4083 Rembrandt's mill (230), *most brilliant and very scarce*, £12 12s.

4084 —— Ditto, a superb impression with good margin, £21.

4085 The goldweigher's field, (231), *scarce and very fine*, £8 8s.

4086 A landscape with a canal and swans (232), *extremely fine and rare*, £6 6s.

4087 A landscape with a canal and a large boat (233), *superb impression on India paper*, extremely scarce, £10 10s.

4088 A landscape with a cow drinking (234), *superb impression with bur*, very rare, £10 10s.

4089 —— Ditto, *a beautiful impression with bur*, very scarce, £6 6s.

4090 A man in an arbour (258), *scarce and very fine*, £2 2s.

4091 An old man with a large beard, lifting his hand to his cap; an unfinished piece (260), *brilliant impression*, £2 2s.

4092 —— Ditto, *a fine proof with the dress, &c., finished by Schmidt, but before the back ground*, extremely rare, £1 11s. 6d.

4093 —— Ditto, *the finished plate*, very fine, 10s. 6d.

4094 Bust of an old man with a long beard (261), *superb impression in the first state, before the plate was reduced in size*, extremely rare, £7 7s.

4095 —— Ditto, *fine impression in the second state*, 15s.

4096 A man with a crucifix and chain (263), *beautiful impression in the second state before the back ground was finished*, in perfect condition with a small margin, very scarce, £6 6s.

4097 An old man, with a large white beard and a fur cap (264), *superb impression, scarce*, £4 4s.

4098 —— Ditto, *extremely fine*, £3 13s. 6d.

4099 Portrait of a man with a short beard (265), *superb impression in the second state before the hand was erased*, excessively rare, £18 18s.

4100 —— Ditto, third state, *before the plate was reduced in size*, most brilliant, £4 14s. 6d.

4101 —— Ditto, *in the same state*, but not in such fine condition, £1 11s. 6d.

4102 Portrait of John Antonides vander Linden (266), *on thick India paper. from Lord Aylesford's collection, most brilliant*, £4 4s.

4103 —— Ditto, *a brilliant impression*, from Hibbert's collection, £4 4s.

4104 Portrait of John Antonides vander Linden (266), *a very fine impression with margin, from Lord Aylesford's collection*, £3 3s.

4105 An old man in a fur cap, divided in the middle (267), *superb impression with bur in the shadows, &c.*, extremely rare, £5 5s.

4106 Janus Silvius (268), *superb impression in the first state*, rare, £3 3s.

4107 —— Ditto, *fine*, £1 11s. 6d.

4108 Manasseh ben Israel (271), *very fine*, £3 3s.

4109 Doctor Faustus (272), *superb impression in the first state upon India paper*, rare, £6 6s.

4110 —— Ditto, *splendid impression in the first state in perfect condition*, £7 7s.

4111 —— Ditto, 15s.

4112 Renier Anslo (273), *an exquisitely clear and brilliant impression*, very scarce, £16 16s.

4113 —— Ditto, from Lord Aylesford's collection, *very fine and rare*, £9 9s.

4114 Clement de Jonge (274), *superb impression in the second and rarest state*, £10 10s.

4115 —— Ditto, *superb impression in the third and best state*, £10 10s.

4116 —— Ditto, *superb impression in the fifth state*, £6 6s.

4117 —— Ditto, *superb impression in the sixth state*, £5 5s.

4118 —— Ditto, *a reverse impression*, £1 1s.

*** A splendid series of the different varieties of this print.

4119 Abraham Fransz (275), *superb impression on thick India paper, with good margin*, from the Esdaile collection, £9 9s.

4120 —— Ditto, *very fine upon thick India paper*, £6 6s.

4121 —— Ditto, *a good ordinary impression*, £1 11s. 6d.

4122 Young Haring (277), *superb impression in the first state, with small margin*, of GREAT BEAUTY AND EXCESSIVE RARITY, £45.

4123 —— Ditto, *third state*, £2 2s.

4124 John Lutma (278), *first state*, before the plate was rebitten, *extremely rare*, £12 12s.

4125 —— Ditto, *a superb impression in the second and finished state, on thick India paper*, very scarce, £15 15s.

4126 —— Ditto, *a very fine impression on plain paper*, £8 8s.

4127 —— Ditto, *an ordinary impression*, £2 2s.

4128 John Asselyn (279), *superb impression in the second state, with remains of the easel very visible*, on thick India paper, £10 10s.

4129 —— Ditto, *superb impression in the third state before the marks of the easel were quite effaced*, on India paper, £6 6s.

4130 —— Ditto, *fine, in the ordinary state*, £3 3s.

4131 Ephraim Bonus (289); *superb impression of one of Rembrandt's finest portraits;* in very fine condition and with good margin, from the Gevers collection; rare, £18 18s.

4132 —— Ditto, *splendid impression of this rare and beautiful print*, £12 12s.

4133 —— Ditto, *fine impression*, the blank space beneath cut off, £8 8s.

4134 WTENBOGARDUS, A DUTCH MINISTER (281), *superb impression of the finished state of the plate, but before the angles or ears in the octagon were suppressed,* in the finest condition and with good margin, from the Hibbert collection, extremely rare, £21

4135 —— Ditto, fine old impression, £2 2s.

4136 UYTENBOGAERT; called "THE GOLDWEIGHER" (283), *superb impression in the second but finished state of the plate,* before it was retouched and full of bur, with large margin and *of very great rarity,* £52 10s.

*** Of sparkling brilliancy and probably the finest known.

4137 PORTRAIT OF COPPENOL; a small plate (284), *in the second state, extremely fine and very rare,* £14 14s.

*** At the sale of the Durrant collection in 1847 an impression in the same state was bought by Mr. Chambers Hall for £35 10s.

4138 —— Ditto, *fine impression, scarce,* £4 4s.

4139 THE GREAT COPPENOL (285); *superb impression on thick "papier de Japon," and with good margin,* from W. Esdaile's collection; and extra rare, £21

4140 —— Ditto, in the same state, *on plain paper in perfect condition,* £18 18s.

4141 An Oriental head (288), *superb impression,* £4 4s.

4142 An Oriental head (289), *superb impression and with good margin,* very rare, £6 6s.

4143 Profile of a bald-headed man (294), *very fine, with small margin,* £2 2s.

4144 Bust of a man seen in front, in a cap (304), *superb impression before much extra work,* £2 2s.

4145 —— Ditto, *extremely fine impression of the retouched state,* 25s.

4146 Bust of a Man with curling hair, and his underlip thrust out (305), *fine and scarce,* £1 1s.

4147 Profile of a bald old man, with a short beard (306), *superb impression in the first state,* rare, £2 2s.

4148 —— Ditto, *brilliant impression in the first state,* from Esdaile's collection, £1 11s. 6d.

4149 —— Ditto, the second state, 10s. 6d.

4150 Bust of a Man in a fur cap, stooping (307), 7s. 6d.

4151 An old man with a large white beard (310), *superb impression, with small margin,* scarce, £4 4s.

4152 A young man, a half length (311), *fine and scarce,* £1 1s.

4153 A man with a broad brimmed hat and a muff (312), *very fine,* £1 11s. 6d.

4154 An old man with a square beard, in a rich velvet cap (314), *superb impression,* scarce, £3 3s.

4155 A man with moustaches in a high cap, sitting (319), *superb impression in the first state,* excessively scarce, £7 7s.

4156 —— Ditto, *in the second state,* extremely fine and with large margin, £4 4s.

4157 Bust of a Man, bald-headed (322), *very fine, with good margin,* from Lord Aylesford's collection, £1 11s. 6d.

4158 An old Man, with a very large beard (323), *from Lord Aylesford's collection*, 7s. 6d.

4159 The great Jewish bride (337), *splendid impression*, £8 8s.

4160 —— Ditto, *with good margin*, £10 10s.

4161 —— Ditto, A SUPERB IMPRESSION, *perhaps the finest known*, £12 12s.

4162 Saint Catharine (338) *most brilliant impression of this elegant etching*, very scarce, £4 4s.

4163 Portrait of an old woman sitting, looking to the right (339), *extra fine*, £3 13s. 6d.

4164 —— Ditto, *superb impression in the second state, before the nose was altered*, very rare, £5 5s.

4165 —— Ditto, *in the same state, but injured in the upper corner*, £2 2s.

4166 Portrait of an old woman sitting, looking to the left (340), *extra fine*, £3 3s.

4167 A young woman reading (341), *superb impression*, £4 4s.

4168 An old woman with her hand on her breast (343), *fine*, £2 12s. 6d.

4169 Rembrandt's mother (344), *very fine*, £2 12s. 6d.

4170 An old woman sleeping (345), SUPERB IMPRESSION, *probably the finest known*, £6 6s.

4171 Head of an old woman, etched no lower than the chin (346), *very fine, with margin*, £2 2s.

4172 Bust of an old woman, lightly etched (348), *very fine*, £1 11s. 6d.

4173 An old woman in a black veil (349), *second state*, extremely rare, £2 12s. 6d.

4174 —— Ditto, *third state*, rare, £1 1s.

4175 A woman with a basket (350), *very fine*, £1 5s.

4176 A Morisco (351), *extremely fine and rare*, £2 2s.

4177 The head of Rembrandt and other sketches (357), *superb impression and in beautiful condition*, £2 2s.

4178 Three heads of women, one asleep (362), *very fine, from Mr. Utterson's collection*, £1 11s. 6d.

4179 Two women in separate beds, and other sketches (363), *most brilliant impression and rare*, £4 4s.

4180 Rembrandt's head and other sketches (364), *brilliant and scarce*, £4 4s.

4181 Sketch of a tree and other subjects (366), *brilliant and very scarce, with good margin*, £4 4s.

4182 The onion woman (Claussin No. 134), *not mentioned by Wilson; superb impression, and of extraordinary rarity*, £10 10s.

SCHOOL OF REMBRANDT.

(*The numbers refer to Bartsch's Catalogue.*)

4183 Boaz and Ruth (2), *scarce*, 12s.

4184 The nativity of Jesus Christ (4), *fine and scarce*, 12s.

*** Ce morceau est d'un bel effet, et gravé avec assez d'esprit, il est rare.—Bartsch.

4185 Interior of a Protestant Church (17), *superb impression, before the bars supporting the sounding board*, extremely rare, £2 2s.

4186 Bust of a man mending a pen (28), *scarce*, 9s.

C. A. RENESSE.

4187 The charlatans at a fair (B. 104, No. 18), *a brilliant impression*, £2 2s.

*** Ce morceau est très rare.—Bartsch.

C. REVERDINUS.

4188 Cartouch with an Infant and death's head (10), *pièce douteuse*, 7s. 6d.

4189 The last judgment, a circular piece (15), from the collection of Sir Mark Sykes, *rare*, 15s.

4190 The women in the bath (35), *fine and scarce*, 15s.

4191 Group of four naked children dancing to the sound of the drum, copied from No. 19 of the works of John Antonio de Brescia (36), *very fine, with margin*, £1 1s.

4192 Group of ten naked infants dancing to the sound of bagpipes (37), *scarce and extremely fine*, £1 1s.

4193 Group of eight naked infants dancing to the sound of the bagpipe (38), *superb impression and rare*, £1 1s.

4194 —— Ditto, *an impression of the greatest beauty, in most perfect condition, and with margin*, £2 2s.

S. W. REYNOLDS.

4195 A Jew, from a capital picture by Rembrandt, half sheet, *fine*, 8s.

4196 —— Ditto, *splendid proof before letters*, very scarce, £1 1s.

4197 Rembrandt's marriage, *from a picture by Rembrandt formerly in Lord Kinnaird's collection*, sheet, 5s.

4198 Raphael and Fornarina, from a picture in Lord Northwick's possession; fol. mez. *proof*, 7s. 6d. *Sebastian del Piombo.*

4199 Vulture and serpent; sheet mez. 7s. 6d. *J. Northcote.*

4200 "Mazeppa," large sheet mez. *the original plate*, 12s. *H. Vernet.*

4201 Martyrs in prison (Latimer, Cranmer, Ridley, and Bradford), large sheet mez. 18s. *J. R. Herbert.*

W. RHEIN.

4202 A tigress with her young; sheet mez. *splendid proof before letters*, 12s. *Rubens.*

ANTONIO RICCIANI.

4203 The marriage of Cupid and Psyche, *from a picture by Raffaelle*, oblong sheet, *proof before letters*, 12s.

4204 Assembly of the Gods with Cupid begging Jupiter's assistance; sheet, *proof before letters*, 12s. *Raffaelle.*

JOSEPH THEODORE RICHEOMME.

4205 The Holy Family with Angels, "La Vierge au berceau," from the magnificent picture by Raffaelle in the Louvre; *superb and genuine artists' proof before letters, "the artists' names merely etched in,"* in beautiful condition and rare, £8 8s.

4206 Adam and Eve; Eve presenting Adam with the forbidden fruit; *fine impression*, £1 15s. *Raffaelle.*

4207 La Vierge de Lorette, *fine, with large margin*, 15s. *Raffaelle.*

4208 La Vierge au Livre, 16s. *Ibid.*

4209 —— Ditto, *choice proof on India paper before the dedication, with large margin;* the twenty-second impression from the plate, £2 12s. 6d. *Raffaelle.*

4210 Neptune and Amphitrite, from a picture by Julio Romano, choice artists' *proof before letters on India paper, rare*, £8 8s.

4211 Triumph of Galatea, *from the fresco by Raffaelle;* sheet, very fine, £2 2s.

G. RIVERA.

4212 The infant St. John, *from a picture by Carlo Dolce in the collection of the Marchese di Caraman*, small folio, 7s. 6d.

4213 Christ's agony in the garden, *from a picture by Carlo Dolce, in the Pitti gallery at Florence*, fol. proof, 9s.

ROBETTA.

4214 Adam and Eve with their two children, Cain and Abel; (3) *fine and rare but slightly cut*, £5 5s.

4215 The Virgin and Child, in an extensive landscape, with Adoration of the Magi (6), *rare, from Barnard's collection*, £2 2s.

4216 St. Sebastian bound to a tree, with St. Roch standing near him (14), *a fine old impression, but cut at the top*, £1 11s. 6d.

*** So rare in perfect state, that Bartsch's measurement is taken from an impression also in a mutilated state.

4217 Faith and Charity (15), *extremely rare, but somewhat cut*, £2 12s. 6d.

*** Bartsch states that he was never able to see the two prints (Nos. 15 & 26), but described them from information received from an amateur.

4218 Venus surrounded by Cupids (18), *very fine and extremely scarce*, £5 5s.

4219 The Man tied to a Tree by Cupid, called "the torments of love and jealousy" (25), *fine and very scarce*, from Barnard's collection, £2 2s.

4220 Mucius Scevola before Porsenna (26), *fine and rare*, £4 4s.

4221 —— Ditto, *a beautiful impression in the first state, before the clouds and a portion of the background*, of the very greatest rarity, £9 9s.

*** In this state unknown to Bartsch or Ottley, and hitherto undescribed.

JOHN HENRY ROBINSON.

4222 Napoleon commanding Pope Pius VII. to sign the Concordat which secured the Religious Liberties of France, £1 11s. 6d. *Sir D. Wilkie.*

4223 —— Ditto, *superb artist's proof before letters*, £2 12s. 6d.

*** Published at £10 10s.

4224 The Emperor Theodosius refused admission into the church; from a picture in the National Gallery, *a choice artist's proof on India paper before letters, in the earliest state*, extremely fine and rare, £2 2s.
Vandyck.

4225 The Spanish Flower Girl; *choice proof on India paper before letters* of this most exquisite engraving, but cut to the plate mark, £2 2s.
Murillo.

4226 Portrait of Rubens; *from a picture in the National Gallery*, 7s. 6d.
Vandyck.

4227 —— Ditto, *fine proof*, 12s. *Ibid.*

4228 Twelfth Night (portrait of the Marchioness of Abercorn), *choice proof on India paper before letters*, folio, £1 11s. 6d. *Sir E. Landseer.*

4229 The Mantilla, *fine proof on India paper but cut to the plate mark*, folio 9s. *Sir E. Landseer.*

4230 —— Ditto, inscribed "The lattice," folio, 6s.

4231 Little red riding hood; folio, 9s. *Sir E. Landseer.*

RODDERMONDT.

4232 Portrait of Joannes Secundus, *very fine and scarce*, £1 1s.

ETCHINGS BY ROLAND ROGMAN.

4233 Plaisante Lantschappen a set of 14 views in Holland, *fine impressions*, £1 11s. 6d.

JOHN HENDRICK ROOS.

4234 The sheep and the ram (2), *brilliant proof before the number*, £1 1s.

4235 —— Ditto, slightly stained, 12s.

4236 The two goats (3), *brilliant proof before the number*, 15s.

4237 The little shepherd (4), *brilliant proof before the number*, 15s.

4238 The sheep and the goat (5), *brilliant proof before the number and with margin*, £1 1s.

4239 The goat and sheep (6), *brilliant proof before the number*, 15s.

4240 The two sheep at the foot of a tree (7), *brilliant proof before the number and with margin*, £1 1s.

4241 The sleeping sheep (8), *brilliant proof before the number*, £1 1s.

4242 —— Ditto, slightly stained, 12s.

4243 The goat and sheep by a hedge (9), *brilliant proof before the number*, 15s.

4244 The shepherd caressing his dog (10), *brilliant proof in the first state before the address and number*, scarce, £1 1s.

4245 The group of sheep, by a ruined arch (11), *brilliant proof before the number*, scarce, £1 1s.

4246 The ram and two sheep (13), *beautiful proof before the number, &c.*, £1 1s.

4247 Group of sheep and a goat reposing near a hedge (14), *very fine proof*, 12s.

4248 The muleteer under the gate (15), *beautiful proof before the number, &c.*, £1 1s.

4249 The bell-wether and two sheep (16), *beautiful proof before the number, &c.*, £1 1s.

4250 Group of sheep, goat, &c. (17), *beautiful proof before the number, &c.*, £1 1s.

4251 Etchings of different groups of animals, with landscapes and ruins (19-30), *set of twelve plates, complete*, fine impressions and in perfect condition, £2 12s. 6d.

4252 THE SHEPHERDESS (31), *superb impression before the border-line was finished, and in beautiful condition*, extremely scarce, £6 6s.

*** Cette belle estampe est du meilleur tems de H. Roos; elle est très rare.—Bartsch.

4253 The Shepherd and Flock in repose (38), *the rarest etching by this artist*, brilliant impression, but slightly damaged, £6 6s.

FRANCESCO ROSASPINA.

4254 The Nativity, with angels, &c., *from the fine picture by Albano*, fol. proof before letters, 15s.

4255 Saint Cecilia, *from the famous picture by Raffaelle in the Gallery at Bologna;* small folio, 6s.

MARTIN ROTA.

4256 The Last Judgment, from the grand original of Michael Angelo (28); *fine and very scarce*, £3 3s.

4257 —— Ditto, *superb proof in the first state before the address of "Lucas Guarinony" was erased*, £12 12s.

*** The chef-d'œuvre of Martin Rota, and of great rarity.

4258 The last judgment, *said to be from a picture by Titian* (29), fol. *very fine and scarce*, 12s.

4259 The Holy Trinity, *from a wood cut by Albert Durer*, No. 98 (26), *very fine impression*, 25s.

JOHN LOUIS ROULLET.

4260 The Virgin and Child, folio, 10s. 6d. *Annibale Caracci.*

4261 The three Maries at the tomb of our Saviour with an Angel, *from a painting by Caracci*, half sheet extra fine and in perfect condition, £1 11s. 6d.

*** Superbe morceau; c'est un chef-d'œuvre—Joubert.

4262 —— *Ditto, extremely fine and with large margin*, £1 1s.

4263 The three Maries lamenting over the dead body of Christ, *from the well known picture by Caracci, at Castle Howard;* large sheet, £6 6s.

4264 The Virgin and child seated in a landscape, half sheet, 15s. *An. Caracci.*

ÆGIDIUS ROUSSELET.

4265 The annunciation; sheet, 5s. *Guido.*

4266 The Virgin with the infant Saviour adored by St. Anthony of Padua; fol. 5s. *Vandyck.*

4267 Christ with the reed with angels weeping around, sheet, 14s. *F. Albano.*

4268 The Maries and St. John lamenting over the dead body of Christ at the foot of the Cross; *from a picture by Le Brun,* half sheet, 14s.

SIR PETER PAUL RUBENS.

4269 St. Catherine, etched by Rubens from his own design; *extremely fine and in perfect condition,* rare, £3 3s.

4270 St. Francis receiving the Stigmata, an etching *attributed to Rubens,* 8vo, 7s. 6d.

4271 The Magdalen tearing her hair, an etching, *attributed to Rubens,* 8vo, 7s. 6d.

ETCHINGS BY JACOB RUISDAEL.

4272 Landscape, with a ruined Hut and a small wooden Bridge, over which is a man crossing, followed by his Dog; "Le Petit Pont;" (1,) SUPERB PROOF, *in the first state, before the sky,* of excessive rarity, £18 18s.

4273 A woody Landscape, with a Hut on the summit of a Hill (3), very fine, £1 5s.

4274 THE TRAVELLERS (4), *superb proof in the second state,* of excessive rarity, £35.

4275 THE CORN FIELD (5), *superb proof in the first state,* of excessive rarity, £26 5s.

4276 —— Ditto, *in the second state, very fine and rare,* £8 8s.

PRINCE RUPERT.

4277 Bust of an old man with a bald head turned towards the left; at the top on the same side is the monogram R. with a crown; an extremely rare and interesting specimen of mezzotinto engraving at the period of its invention, 124 millimetres by 123, £8 8s.

*** For an account of this print, see "Evelyn on the art of Engraving," and "Schorn's Kunstbl, 1840."

H. T. RYALL.

4278 The death of the Stag; *large sheet,* 30s. *R. Ansdell.*

4279 The Young Pretender concealed by Flora Macdonald in a cave, after his defeat, *from a picture by Thos. Duncan,* sheet mez. *choice artists' proof before letters,* £2 2s.

4280 Columbus propounding to the Prior of the Franciscan convent of Santa Maria de Rabida, his theory of a new world, *from a picture by Sir D. Wilkie*, sheet, *fine proof*, £1 11s. 6d.

4281 —— Ditto, *fine impression*, 18s.

NICHOLAS RYCKMANS.

4282 The entombment, 4to, 5s. *Rubens.*

THOMAS RYDER.

4283 Penelope taking down the bow of Ulysses, fol. 2s. 6d. *A. Kauffman.*

WILLIAM WYNNE RYLAND.

4284 Antiochus and Stratonice, *from a picture in the Grosvenor Gallery*, half sheet, 5s. *P. da Cortona.*

CARLO SACHI.

4285 The adoration of the Magi, *from the picture by Paul Veronese in the National Gallery*, sheet, scarce, £1 1s.

ÆGIDIUS SADELER.

4286 Massacre of the Innocents, sheet, 5s. *Tintoretto.*

4287 Dead Christ, with the Three Maries at the foot of the Cross, fol. fine, 4s. *Tintoretto.*

4288 The Entombment, half sheet, 9s. *J. Heintz.*

4289 Flagellation of Christ, fol. 5s. *Palma.*

4290 The rich man in torments, fol. 5s. *Ibid.*

4291 —— Ditto, very fine, 9s.

4292 The four fathers of the Church, Saints Gregory, Ambrose, Augustine, and Jerome, 4 plates, small 4to, fine, 10s. 6d. *P. Candia.*

4293 St. Sebastian attached to a tree previous to his martyrdom, *from a picture by Palma*, fol. fine, 9s.

4295 The martyrdom of St. Sebastian with angels loosing his cords and extracting the arrows, fol. fine, 9s. *E. Sadeler.*

4296 Martyrdom of Saint Stephen, fol. 5s. *J. Palma.*

4297 Hercules and Omphale, large folio, *very fine*, 12s. *B. Sprangers.*

JOHN SADELER.

4298 The days of Creation; set of 7 plates, *brilliant impressions*, and very scarce, 4to, 10s. 6d. *M. de Vos.*

4299 The life of Adam; series of 12 plates, 4to, fine, 15s. *M. de Vos.*

4300 Paul in the house of Aquila and Priscilla at Corinth, half sheet, 10s. 6d. *Jodocus a Winge.*

4301 Hercules between Vice and Virtue, an allegorical print, with Jupiter &c., in the clouds above, fol, 9s.

RAPHAEL SADELER.

4302 The crucifixion, with St. John and the Virgin, &c., at the foot of the Cross; *beautiful impression*, small 4to, 7s. 6d. *M. de Vos.*

4303 Lot and his daughters; fol. 5s. *Jodocus a Winge.*

JOHN SAENREDAM.

4304 The parable of the five wise and the five foolish virgins (2—6), set of 5 plates: fol. first states before the address of "Jansonius"; *fine and scarce*, 18s. *Saenredam.*

4305 Lycurgus teaching the Lacedemonians the difference between a good and a bad education (7); 4to, 3s. *Saenredam.*

4306 An emblematical print upon the flourishing state of the United Provinces under Prince Maurice of Nassau in 1602, large sheet (10), *superb impression*, 9s. *Saenredam.*

4307 The history of Adam, set of 6 plates, *after Bloemart;* (13—18), folio, 12s.

4308 The Angels announcing to the Shepherds the birth of Jesus Christ (24), sheet; *superb impression before the address*, 15s. *A. Bloemart.*

4309 Vertumnus and Pomona (27) sheet, *brilliant impression before the address.* 15s. *A. Bloemart.*

4310 Eve persuading Adam to eat the apple (35), 5s. *C. Cornelis.*

4311 Susannah surprised by the elders (36), very fine; *before the address of R. de Baudous*, 7s. 6d. *C. Cornelis.*

4312 Vertumnus and Pomona (38), 5s. *C. Cornelis.*

4313 Eve persuading Adam to eat the forbidden fruit (40) 4to, 2s. 6d. *Goltzius.*

4314 Susannah and the elders (42) 4to, 5s. *Goltzius.*

4315 Judith with the head of Holofernes (44) 4to, 5s. *Goltzius.*

4316 The principal women mentioned in the New Testament (45—50), set of 6 prints; *brilliant impressions, before the address of "Jansonius,"* scarce, 16s. *Goltzius.*

4317 Venus reposing upon a bed accompanied by Cupid who is filling his quiver (51), in an oval cartouche with cupids at each corner as emblems of the four elements, folio; *first state before the address of Visscher*, 10s. 6d. *H. Goltzius.*

4318 Diana and Calisto (52), *first state, before Visscher's address*, 4to, 3s. 6d. *Goltzius.*

4319 The Gods Jupiter, Neptune, and Pluto, with their wives, [53—55]; set of 3 plates, folio, *very fine*, 25s. *H. Goltzius.*

4320 The Godesses, Pallas, Venus, and Juno (56—58), set of three plates, 4to, 7s. 6d. *Goltzius.*

4321 The Goddesses Pallas, Venus, and Juno, with their attributes, &c. (62-64), the set of three plates, *superb impressions*, fol. £1 11s. 6d. *H. Goltzius.*

*** Ces trois pièces sont des plus beaux ouvrages de Saenredam.—Bartsch.

4322 Pallas reposing upon her shield; oval with emblems at the four corners, &c. (62), *very fine*, 7s. 6d.

4323 Bacchus, Venus, and Ceres, with their emblems (65-67), set of 3 plates, *brilliant impressions*, 4to, 16s. *H. Goltzius.*

4324 Venus holding a burning heart, accompanied by Cupid, &c. (66), *brilliant impression*, 4to, 5s.

4325 Ceres with her attributes (67), *brilliant impression*, 4to, 5s.

4326 Lovers and their mistresses imploring the assistance of Venus, *after Goltzius* (71), folio, 7s. 6d.

4327 The divinities of the seven planets, represented by full length figures with the occupations on earth over which they preside, set of seven plates (73-79), 4to, 15s. *Goltzius.*

4328 —— Ditto, *very fine*, £1 11s. 6d.

4329 Perseus rescuing Andromeda from the Sea monster (80), *from a design by Goltzius*, 4to, very fine, 6s.

4330 Faith, Hope, and Charity (81-83), represented by females who bear the respective attributes, *set of three plates*, fine 15s. *Goltzius.*

4331 The arrival of the Shepherds in the stable of the Nativity, *engraved on three plates* (111), long sheet, rare, 7s. 6d. *C. V. Mander.*

4332 Diana and Calisto (115), fol. *fine*, 9s. *Morelse.*

LOUIS SAILLIAR.

4333 Helena Forman, Rubens' second wife; *from a picture formerly at Houghton*, sheet, 5s. *Vandyck.*

4334 —— Ditto, *fine proof before letters*, with large margin, 10s. 6d.

PAUL SANDBY.

4335 Twelve views in Wales, 1776; twelve views in South Wales, 1775; twelve views in North Wales, 1776; together 36 plates, *drawn and etched in aquatinta by Paul Sandby, R.A.*, very fine impressions and scarce, £1 11s. 6d.

E. SAVAGE.

4336 Portrait of General Washington, half sheet mez. *scarce and very fine*, £1 1s.

4337 —— Ditto, from a picture at Cambridge University, Massachusets, 4to, 3s. 6d.

C. VAN SAVOYEN.

4338 His own portrait, etched by himself, *beautiful proof before any letters, with large margin*, extremely rare, £3 3s.

WILLIAM SAY.

4339 Daniel in the Lions' den, sheet, mez. *proof*, 8s. *Northcote.*

4340 The disobedient prophet, *from a picture in the possession of Earl Grey*, sheet mez. brilliant proof, 9s. *Northcote.*

4341 The judgment of Solomon; sheet mez., *fine proof*, 9s. *Northcote.*

4342 Joseph's brethren letting him down into the pit; sheet mez., *fine proof*, 9s. *Northcote.*

4343 The three Maries lamenting over the dead body of Christ, *from the capital picture by Annibale Caracci, at Castle Howard*, fol. *fine proof*, 6s.

4344 Love sheltered, *from a picture in the collection of Chas. Hoare, Esq.*; sheet mez., fine proof, 9s. *H. Thomson.*

4345 Titania [Midsummer Night's Dream] *from a picture in the possession of W. Chamberlayne*; sheet mez. 8s. *Ibid.*

4346 —— Ditto, *fine proof*, 12s.

4347 The Black Knight and the Clerk of Copmanhurst revelling, *after Fradelle*, half-sheet mez., 9s.

4348 Crossing the brook; *from a picture by H. Thomson*, sheet mez., *splendid proof with large margin*, 10s. 6d.

4349 The shipwrecked mariner (vide Thomson), sheet mez., *fine proof*, 10s. 6d. *H. Thomson.*

GODFREY SCHALCKEN.

4350 Portrait of Gerard Dow, oval, 4to, *very fine and rare*, £2 2s. *Ipse.*

WOODCUTS BY HANS SCHAUFELIEN.

4351 Illustrations of the Apocalypse, *the set of twenty plates*, fine impressions, £2 12s. 6d.

4352 Ecce Homo (41), 15s.

4353 The feast of pentecost (50), 4to, 5s.

4354 An angel making the mark of a cross on the forehead of a Christian, with St. Francis in the air, &c. (53), 4to, 5s.

PETER SCHENCK.

4355 Venus and Cupid," Nascitur ad fructum mulier prolemque," 4to, mez. fine, 5s. *L. Giordano.*

4356 Perseus rescuing Andromeda; 4to mez., 3s. *P. Schenck.*

LOUIS SCHIAVONETTI.

4357 The Virgin lamenting over the dead body of Christ, with angels, from the magnificent and well-known picture by Vandyck; *fine proof before letters*, £2 12s. 6d.

4358 —— Ditto, *choice artist's proof before letters with full margin*, £4 4s.

4359 Lot and his daughters, *from a picture by Guido, in the National Gallery*; fol. artists proof in the earliest state, 7s. 6d.

4360 Study for " La Madonna del S. Giorgio," in the Dresden gallery, 4to, 3s. *Correggio.*

4361 Christ raising the daughter of Jairus, *from a picture in Redcliff church, Bristol*, large sheet, 7s. 6d. *H. Tresham.*

4362 The cartoon of Pisa, from the famous composition of Michael Angelo, fol. 5s.

4363 —— Ditto, *fine proof before letters on India paper*, £3 3s.

4364 The cartoon of Pisa, from the famous composition of Michael Angelo, *superb proof in the earliest state of the plate, with a single etched line of inscription beneath*, very rare, £4 4s.

*** One of the first twelve impressions taken from the plate, with an error in the spelling.

4365 Pandora, *from a picture by Barry, in the possession of R. H. Solley*, sheet, proof on India paper, 10s. 6d.

4366 Portrait of Berghem, *from a picture in the Marquis of Westminster's collection*, 4to, fine engraver's proof before all letters, 10s. 6d. *Rembrandt.*

NATALE SCHIAVONI.

4367 Assumption of the Virgin, *from the picture by Titian at Venice*, sheet, *fine old impression*, £4 4s.

4368 —— Ditto, *fine proof before a portion of the inscription was shaded*, £5 15s. 6d.

4369 The Entombment; sheet, *fine*, £2 2s. *Titian.*

BARTHOLOMEW SCHIDONI.

4370 The Holy Family, from his own design, 4to, 7s. 6d.

*** The only etching by this artist.

GEORGE FREDERIC SCHMIDT.

(*The numbers between brackets refer to the Catalogue published in* 1789, by Jacobi.)

4371 Portrait of John Paul Bignon, Abbot of St. Quentin, &c. (20), 8vo, *proof before letters*, 3s. 6d. *H. Rigaud.*

4372 Constantine Scarlati, prince of Moldavia (39), folio, *very fine*, 15s.

*** Extrêmement rare et une des plus belles de son œuvre.—*Jacobi.*

4373 Portrait of Louis de la Tour d'Auvergne, Comte d'Evreu (42), three-quarters. in armour, skirmish in the back-ground, folio, *very fine*, 12s. *H. Rigaud.*

4374 —— Ditto, *superb impression in the finest state, with large margin*, £1 1s.

4375 Portrait of the "Comte de la Marche," afterwards duke of Orleans (43), fol. *superb and in beautiful condition*, £1 1s. *P. de Lorme.*

*** On en a tiré peu d'exemplaires, aussi font-ils très rares; cette estampe est de l'année 1740, and M. Wille y a travaillé.—*Jacobi.*

4376 Magdalena Sophia Wigerin; died 1738 (45); in an oval, with arms, &c. folio, *fine, with margin*, 5s. *Fiedler.*

4377 Charles St. Albin, Archevêque de Cambray, 1724 (47), three quarters, in his episcopal robes, sheet, *superb and with margin*, 15s. *H. Rigaud.*

4378 The portrait of La Tour the painter, from a painting by himself (50), half sheet, 18s.

4379 —— Ditto, *very fine and scarce*, £2 2s.

*** Called "The laughing painter," *vide* Jacobi's catalogue for an anecdote relating to the production of this picture.

4380 Jean Baptiste Silva, physician to Louis XV, Prince de Condé, &c. (52), folio, *very fine and scarce*, 12s. *Rigaud.*

4381 Portrait of Peter Mignard, the painter; three-quarters, sheet (59), 12s.

4382 —— Ditto, *a most superb impression, with large margin*, £1 1s.

4383 Portrait of Henry Voguell, a merchant at London, uncle of Schmidt (64), 3qrs., half sheet, *very fine*, 7s. 6d. *A. Pesne.*

4384 Portrait of C. F. Blume (65), fol. 7s. 6d. *Falbe.*

4385 Portrait of Prince d'Anhalt Bernbourg, 3qrs. in armour (66), half sheet; *superb and curious proof before any inscription and before the heraldic shield was finished*, extra rare, £2 2s. *A. Pesne.*

4386 Portrait of Cocceji, state minister at Prussia (67), fol. 7s. 6d. *A. Pesne.*

4387 Portrait of Anthony Pesne, eminent Portrait Painter (69), folio, 5s. *Ipse.*

4388 —— Ditto, very fine, 7s. 6d.

4389 Augustus the Third, King of Poland (71), 3qrs. with the Order of the Golden Fleece, &c., half sheet, *scarce and very fine*, £2 2s.
Louis de Silvestre.

4390 —— Ditto, *very fine proof before any inscription and before the arms;* half sheet, extremely rare, £3 13s. 6d.

4391 Marie-Josephe, Queen of Poland, *companion to the preceding* (72), scarce and very fine, £2 2s.

4392 Louise-Albertine de Brandt, Baronne de Grapendorff, died 1753 (74); an oval supported by Cupids, &c., with other allegorical figures; half sheet, 15s. *Pesne and La Sueur.*

4393 —— Ditto, *fine with good margin*, £1 11s. 6d.

4394 —— Ditto, *superb proof before the names of the artists*, £3 3s.

*** Cette estampe est sans contredit une des plus rares de Schmidt et presque introuvable même à Berlin, ce qui fait qu'elle se vend toujours très-chère. Schmidt même de son vivant ne la vendoit pas moins de 3 à 4 Fréderics d'or. Dans la superbe collection de l'œuvre de cet artiste, nous avons rencontré une épreuve *avant les noms des artistes* et avec sa contre épreuve, *la seule qui existe.* —*Jacobi.*

4395 Portrait of F. W. Borck, minister of state in Prussia (86), fol. *with large margin, very fine*, 18s. *A. Pesne.*

4396 Portrait of David Splitgerber, the banker (87); 3 qrs.; half sheet, *private plate*, 25s. *F. M. Falbe.*

4397 The portrait of Prince Henry of Prussia, brother of the King (88); 3 qrs.; half sheet, *superb impression with large margin*, 15s. *A. Vanloo.*

4398 Portrait of Maurice Quentin de la Tour (89), in an oval upon an easel, *from a picture by himself*, fol. fine, 12s.

4399 A set of small plates of the Ecclesiastical costume of the Greek church; engraved for "*Beschreibung der griechischen Christen in der Turckey*, 1737" (93); 10 plates, *scarce*, 12s.

4400 La belle Grecque; 4to, 4s. (95). *Lancret.*

4401 Le Turc amoureux (96), 4to, 3s. 6d. *Lancret.*

4402 Christ on the cross (107), fol. *very rare*, 5s.

4403 "Le buste d'un vieillard" (111), *extremely fine, with large margin*, 4to, 9s.

4404 "Buste d'un vieillard" (112), 8vo, *with large margin*, 5s. *Rembrandt.*

4405 "Le buste d'une vieille femme" (113), 8vo, *with large margin*, 5s. *Rembrandt.*

4406 Le buste d'un Oriental, gravé dans le goût de Castiglione (114), 4to, 5s.

4407 —— Ditto, *brilliant, with large margin*, 9s.

4408 "La tête d'un vieillard, gravée dans le goût de Castiglione" (115), 4to, very fine, 7s. 6d.

4409 "Le buste d'un vieux Guerrier, dans le gôut de Castiglione (116), 4to, *brilliant impression, with large margin*, 9s.

4410 Bust of a young man resembling Rembrandt (117), 4to, 7s. 6d.

4411 —— Ditto, *a beautiful impression with large margin*, 15s. *Rembrandt.*

4412 Bust of a man of middle age, *after Rembrandt* (118), small 8vo, 7s. 6d.

4413 Bust of an old woman, *called* "La Pouilleuse" (119), small 8vo, first state, before the names of the Artists were covered with cross-hatching, *from Esdaile's collection, rare*, 15s. *Rembrandt.*

4414 "Un vieillard habillé en Persan" (120), 4to, *fine*, 9s. *Rembrandt.*

4415 —— Ditto, *a superb proof before the inscription beneath*, rare, 25s.

4416 Le buste d'un vieillard à moustache, vue de profil (121), 4to, *very fine, with good margin*, 9s. *Rembrandt.*

4417 La tête d'un enfant, gravée en manière de crayon (122), 4to, 5s. *Boucher.*

4418 Portrait of a young woman, richly dressed; *after Rembrandt* (123), 4to, *very fine*, 10s. 6d.

4419 —— Ditto, *with large margin*, 4to, 15s.

4420 Portrait of a young nobleman, *after Rembrandt* (124), *very fine, with large margin*, 4to, 12s.

4420* —— Ditto, *brilliant proof before the inscription beneath; from Esdaile's collection*, rare, 25s.

4421 Portrait of a man in a cap and feather, *after Flinck* (125), *very fine with large margin*, 4to, 15s.

4422 Portrait of a young lady, *after Flinck* (126), *extremely fine, with large margin*, 4to, 12s.

4423 "Le buste d'un homme à tête nue" (127), 4to, *with good margin, extremely fine*, 15s. *Rembrandt.*

4424 "La Juive fiancée" (128), *extremely fine with large margin*, 4to, 15s. *Rembrandt.*

4425 "Le père de la fiancée reglant sa dot" (129), *beautiful impression and in fine condition with margin*, 4to, 15s. *Rembrandt.*

4426 "Le buste d'un vieillard" (131), 4to, *extremely fine and scarce*, 12s. *G. Flinck.*

4427 "Le portrait de Schmidt, gravé dans la manière de Rembrandt" (134), *beautiful impression with large margin*, 4to, 15s.

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4433 The portrait of himself with a spider (141), 4to, *fine and scarce*, 15s.

4434 Portrait of Madame Schmidt, wife of the engraver (142), *very fine, with margin*, 4to, 9s.

4435 "Le portrait du Juif Hirsch Michel" (144), 4to, *very fine*, 10s. 6d.

*** L'idée de cette estampe a été une plaisanterie que Schmidt a voulu faire au Marquis d'Argens à l'occasion de ses lettres Juives. *Jacobi.*

4436 "La mère de Rembrandt" (145), 4to, *brilliant impression*, 9s. *Rembrandt.*

4437 Portrait of a Lady; called the princess of Orange (147), *most brilliant impression, with margin*, 4to, 12s. *Rembrandt.*

4438 Dinglinger; a jeweller at Dresden, 1769 (148), oval, in a fur cap. 4to, *brilliant, with large margin*, 5s. *A. Pesne.*

4439 Le portrait d'un jeune homme, peut-être de Rembrandt (150), *beautiful impression, and with large margin*, 4to, 12s. *Rembrandt.*

4440 "Le portrait de Rembrandt dans son moyen âge" (151), *superb, with good margin*, 4to, 12s. *Rembrandt.*

4441 Cats the Dutch poet explaining to the Prince of Orange the history of his ancestors (152), 4to, *very fine with large margin*, 10s. 6d. *G. Flinck.*

4442 "La mère de Rembrandt" (153), *fine* 4to, 10s. 6d. *Rembrandt.*

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4444 Two different sheets of Punchinellos *after Tiepolo* (157), 4to, 15s.

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4457 The presentation of the Virgin in the Temple (172), sheet, *beautiful proof before all letters*, very rare, £1 11s. 6d.

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*** *Cette estampe, faite en* 1773, *est fort rare. Jacobi.*

4463 A vase with a handle and beak (180), *very fine*, 5s.

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*** Cette pièce est extrêmement rare.—*Jacobi.*

4465 Vignette for a work by Count Algarotti (182), *fine proof before the plate was used for the work*, "*fort rare*," 7s. 6d.

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BARTHOLOMEW SCHOEN.

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4473 Jesus Christ crowned with Thorns and insulted by the Jews (13), BRILLIANT IMPRESSION, AND EXTREMELY RARE, £6 6s.

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4480 The Crucifixion, with St. John, the Virgin, and Pilate, standing by (22), *a very fine impression and extremely rare*, £5 5s.

*** Wanting in most collections of this master's works.

4481 The Crucifixion, with St. John and the Virgin (23), *a matchless impression and in very fine state*, £16 16s.

4482 The Crucifixion, with St. John and the Virgin; 105 millim. by 72, *but probably somewhat cut*, undescribed by Bartsch, £5 5s.

4483 The Crucifixion (25), *a superb impression before any retouch, in beautiful condition and extremely rare*, £15 15s.

4484 —— Ditto, *a superb impression*, £12 12s.

4485 The Virgin crowned by two angels (31), *fine and scarce*, £2 2s.

4486 The Virgin and infant Saviour seated in a court yard (32), *superb impression of this most beautiful print*, £10 10s.

4487 Death of the Virgin (33), *a splendid impression and very scarce*, £15 15s.

*** On the back of the print is written "Epreuve de toute beauté, très rare. —*Bartsch.*"

4488 Saint Anthony, with his bell, pig, &c. (46), *superb and very rare*, £2 2s.

4489 Saint George and the dragon (50), *very fine and rare*, £3 3s.

4490 Saint George and the dragon (51), *a circular print, fine and very scarce*, £2 2s.

4491 St. Stephen, full length with the palm and emblems of his martyrdom (54), *a beautiful impression and with the exception of the monogram being cut, in fine condition*, scarce, £5 5s.

4492 St. John the Baptist (54), *fine, but cut*, 15s.

4493 St. Catherine (64), *not in good condition*, 5s.

4494 St. Catherine (65), *fine, but a little cut, and pencil lines ruled across the print*, £1 11s. 6d.

4495 St. Veronica with the Holy handkerchief (66), *superb impression and extremely rare*, £5 5s.

4496 The Man of Grief, half-length, crowned with Thorns, with the Virgin and Saint John on either side, a glory of angels above (69), *fine and extremely rare*, £6 6s.

4497 —— Ditto, 15s.

4498 One of the Virgins (77), *fine*, £2 12s. 6d.

4499 —— Ditto, *superb impression and very scarce*, £5 5s.

4500 One of the wise Virgins (79), *superb impression and very scarce*, £5 5s.

4501 A winged angel on her knees and holding a shield of arms (96), 7s. 6d.

4502 A young woman sitting on a bank of grass and holding an Heraldic shield (97), 9s.

4503 A young woman seated and holding with both hands an heraldic shield (98), 5s.

4504 A female savage with an infant and holding an Heraldic shield (100), 7s. 6d.

4505 A man on his knees, holding two Heraldic shields (101), 7s. 6d.

4506 A savage holding a club in one hand and in the other an Heraldic shield (103), *very fine*, £1 1s.

4507 A similar subject to the preceding (104), *very fine*, £1 1s.

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4509 A sprig of ornaments intermixed with birds "Rinceau d'ornemens, au hibou" (108), *fine and scarce*, £3 3s.

4510 A sprig of ornaments intermixed with hops "Rinceau d'ornemens, aux mures" (115), *fine and scarce*, £3 3s.

SCHULER.

4511 La Vierge à la chaise, *from the celebrated picture by Raffaelle*, proof before letters on India paper, 25s.

4512 —— Ditto, *choice artist's proof in the earliest state, before any letters and before the border line*, very scarce, £2 2s.

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4740 Jesus Christ, standing on the shore, calling to him St. Peter and St. Andrew, who are fishing, *fine and rare* (3), £2 2s.

4741 —— Ditto, *very fine impression*, rare, £2 15s.

4742 —— Ditto, *a brilliant impression*, £3 13s. 6d.

4743 Jesus Christ tempted by the Devil (5), *superb impression, with very large margin, in perfect condition*, extremely rare, £4 4s.

GIACOMO ANTONIO STEFANONI.

4744 The Virgin and the infant Saviour, with St. John and two angels, *after Ludovico Caracci;* fol. 7s. 6d.

MAURIZIO STEINLA.

4745 The Virgin and child on an altar, attended by Saint Stephen and St. John the Baptist, "La Madonna della Cathedrale di Lucca," *from a picture by Fra Bartolomeo;* large sheet, fine, 25s.

4746 —— Ditto, *fine proof before letters*, £2 2s.

4747 —— Ditto, *superb artists' proof before any letters and before the arms, in perfect condition and with large margin*, £3 3s.

4748 Madonna di S. Sisto; *from the picture by Raffaelle in the Dresden Gallery*; SUPERB ENGRAVER'S PROOF ON INDIA PAPER, BEFORE ALL LETTERS, AND WITH THE ETCHING IN THE CORNER; WITH LARGE MARGIN, £14 14s.

4749 "La Pieta," the dead body of Christ at the foot of the Cross supported by St. John and the Virgin; Mary Magdalen at his feet; *fine proof before letters, with large margin*, £2 12s. 6d. *Fra Bartolomeo.*

JOSEPH STEINMULLER.

4750 The Virgin and infant Saviour with Saints Catherine and Barbara; *from a picture by Leonardo da Vinci in the Esterhazy gallery*, half sheet, very fine old impression, 25s.

4751 The Virgin, Infant Saviour, and St. Joseph; *from a picture in Count Czernin's collection*, fol. 12s. *Sasso Ferrato.*

CLAUDINE STELLA.

4752 The Crucifixion, sheet, *scarce*, 7s. 6d. *N. Poussin.*

P. STEPHANON.

4753 Holy family with St. John presenting fruit to the infant Saviour; fol. *very fine*, 9s. *An. Caracci.*

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4754 The Penny Wedding; *old impression*, sheet, 17s. *Sir D. Wilkie.*

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4756 —— Ditto, *fine proof before letters*, £3 3s.

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4758 —— Ditto, *proof*, 12s.

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4760 The rape of the Sabines; *from a picture in the National Gallery;* 6s. *Rubens.*

4761 —— Ditto, *fine proof*, 9s.

4762 —— Ditto, *proof on India paper before letters*, 14s.

TOBIAS STIMMER.

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4765 Christ disputing in the Temple (5) 4to, 5s.

ANDREW STOCK.

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RODERIGO STOOP.

4767 The set of horses (1-12); *magnificent proofs before the numbers; in beautiful condition and extremely rare;* from the Verstolk collection, £10 10s.

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4770 Le cheval qui pisse (5) *beautiful proof before the number*, £1 1s.

4771 A man holding a horse by the bridle, &c. (6); *superb proof in the first state before the sky and the hills in the distance*; undescribed by Bartsch, of great rarity, £6 6s.

4772 Two old horses standing in a field (7); 7s. 6d.

4773 —— Ditto, *brilliant, before the number in fine condition and with good margin*, £1 1s.

4774 —— Ditto, *superb proof in the first state before much extra work on various parts of the print*, undescribed by Bartsch, of the utmost rarity, £6 6s.

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4790 The Infant Jesus sleeping, "Parce somnum rumpere" (9), fine, *with good margin.* 15s. *Carlo Maratti.*

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4793 —— Ditto, *a fine pair,* upon India paper, rare, £2 12s. 6d.

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4796 —— Ditto, *superb proofs before all letters, in the finest condition with large uncut margins,* £4 4s.

4797 The Infant St. John sleeping (11), *fine impression,* 14s. *Vandyck.*

4798 The Infant St. John sleeping (11), *superb proof before all letters*, with large uncut margin, £2 2s.

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PETER ALEXANDER TARDIEU.

4956 Portrait of Gerard Dow seated at an open window, with a palette in his hand and a book before him, *from a picture by himself*, 4to, *proof before letters*, 10s. 6d.

PETER FRANCIS TARDIEU.

4957 Perseus and Andromeda, *from the picture, formerly in the Bruhl collection*, half sheet, 5s. *Rubens.*

NICHOLAS HENRY TARDIEU.

4958 L'Embarquement pour Cythere, from one of Watteau's finest pictures, sheet, *brilliant impression, but stained*, £1 11s. 6d.

4959 —— Ditto, *very fine and scarce, with margin*, £2 12s. 6d.

*** The chef-d'œuvre of Watteau.

JAMES NICHOLAS TARDIEU.

4960 Christ appearing to his mother, *from a picture by Guido in the Dresden gallery*, sheet, 7s. 6d.

PETER JOSEPH TASSAERT.

4961 The Virgin with the infant Saviour in her arms, *from a capital picture by Carlo Dolce in the collection of Lord Clive*, large fol. mez. very fine and scarce, £1 1s.

4962 Venus dissuading Adonis from the chase; half sheet, 7s. 6d. *Rubens.*

ISAAC TAYLOR.

4963 A Flemish entertainment; sheet, *fine proof before letters*, 10s. 6d. *Van Harp.*

E. C. THELOTT.

4964 The death of Seneca, *from the picture in the Dusseldorf gallery*, half sheet, 5s. *Carlo Lotti.*

JOHN THOMAS.

4965 " Leopold, D. G. Roman. imperator, semper Augustus, German. Hungar. Boem. &c. Rex. Archidux Austriæ, Dux Burgundiæ," &c.; *fine impression of this extremely rare print, by one of the earliest practisers of mezzotinto engraving*, fol. £6 6s.

4966 Achilles disguised as a woman, putting on the armour brought by Ulysses (said to be a portrait of Maria Ruthven), large 4to, *superb impression and excessively rare*, £8 8s.

HENRY SIMON THOMASSIN.

4967 Christ with his Disciples at Emmaus, from the picture formerly in the Crozat Gallery, *fine proof before any letters*, sheet, 10s. 6d.
P. Veronese.

SIMON THOMASSIN.

4968 The Transfiguration, *from Raffaelle's immortal picture*, sheet, 15s.

JAMES THOMPSON.

4969 The Bride; from Leslie's celebrated picture, fol. *proof on India paper before letters*, 15s.

PELTRO WILLIAM TOMKINS.

4970 The vision of Saint Augustine; *from the picture by Garofalo in the National Gallery*, fol. artists' proof in the earliest state, 7s. 6d.

4971 The Holy Family with the infant St. John, *from a picture by Giulio Romano in the possession of Lord Radstock*, fol. artists' proof in the earliest state, 7s. 6d.

4972 The Virgin and Child with Elizabeth and St. John, *from the fine picture by Andrea del Sarto in the National Gallery;* fol. fine artists' proof in the earliest state, 7s. 6d.

4973 Christ in the sepulchre, *from an original picture by Guercino in the National Gallery;* 4to, fine artists' proof in the earliest state, 7s. 6d.

4974 Cottage girl shelling peas, fol. 5s. *W. R. Bigg.*

4975 Love enamoured, 4to, 3s. 6d. *Hoppner.*

R. TOMPSON.

4976 Prince Rupert, half-length, in his robes; from a picture by Sir P. Lely, folio; *fine proof before letters*, very scarce, £3 3s.

PAOLO TOSCHI.

4977 The Virgin with the youthful Saviour; Joseph in the background plucking fruit from a tree, "La madonna della scodella," from a picture by Correggio; *beautiful proof with round hand inscription, with large margin*, £8 8s.

4978 La Madonna del Velo, *left unfinished by Longhi at the time of his death, and finished by Toschi;* choice proof before letters, with full margin, £6 6s. *Raffaelle.*

4979 Descent from the Cross, *from the famous picture by Daniel da Volterra*, splendid proof with round hand title, £8 8s.

4980 —— Ditto, *superb "épreuve de remarque," before the cross was finished*, £12 12s.

4981 Venus and Adonis, with cupids, *from the beautiful picture by Albano*; sheet, choice proof before letters on India paper, with large margin, *scarce*, £3 3s.

MARTIN TREU.—(Monogram 247.)

4982 La danse des gens de condition (24, 28, 29), *fine and scarce*, 3s. each.

ANTHONY TROUVAIN.

4983 Bacchus with a nymph and satyrs carousing in a cave, *from a picture by Coypel, formerly at Meudon;* fol. fine, 7s. 6d.

CHARLES TURNER.

4984 Hagar and Ishmael in the Desert; half sheet, mez. *brilliant artist's proof before all letters*, 15s. *Baroccio.*

4985 The Virgin and child, *from a picture by Parmegiano in* (1810) *the collection of Robert Wigram;* half sheet, mez. *private plate*, fine proof, 15s.

4986 Raffaelle painting the portrait of "La bella Fornarina" half sheet, mez. 10s. 6d. *W. Brockedon.*

4987 —— Ditto, *fine proof*, 15s.

4988 A classical landscape with figures; *from a picture by Dominichino in the collection of Robert Wigram, Esq.*, 1810, *private plate*, brilliant proof, half sheet, mez. 12s.

4989 " Hebe" *from the celebrated picture by Huet Villiers;* sheet, mez. fine proof before letters, 25s.

LUCAS VAN UDEN.

4990 Landscape, a night piece with a shepherd and his family round a fire (9) 5s.

4991 A small landscape, with a cottage at the entrance of a wood (32); *very fine*, 10s. 6d.

4992 Flight into Egypt, with view of an extensive country (49); oblong folio, 10s. 6d. *Van Uden.*

4993 The Holy Family; with a mountainous landscape (54); oblong folio, 9s. *Titian.*

4994 The good Samaritan (55), oblong folio, 10s. 6d. *Titian.*

4995 Landscape with a Capuchin convent, &c. *after Rubens* (56) 9s.

MOSES UYTENBROUCK.

4996 Argus begging Mercury to remain with him (21) 5s.

4997 Mercury charming Argus (22) 5s.

WALLERANT VAILLANT,

One of the earlier practisers of " Mezzotinto engraving, *vide* " Histoire de la gravure en manière noire, par La Borde."

4998 A lady standing with her right hand resting on a chair, to whom an old woman is delivering a letter, *fine*, 7s. 6d.

*** Bon effet—Laborde.

4999 Portrait of Prince Rupert " Prins Robbert, vinder Van de Swarte Prent Konst," 4to, *scarce*, 7s. 6d.

*** Bonne expression, assez bonne exécution—Laborde.

5000 Portrait of a young lady with a black silk veil over her head; 4to, fine, 15s.

*** Bon travail; je crois, le portrait de la femme de l'artiste—Laborde.

5001 Portrait of himself; 4to, mez. 3s.

5002 —— Ditto, *proof before the address of Covens and Mortier*, 7s. 6d.

(*The following are undescribed in Laborde's catalogue.*)

5003 Portrait of a gentleman with his left hand to his breast, a cloak over his right shoulder and looking to the right; *A van Dyck, P.—W. Vaillant, F.;* 243 mill. by 163, 3s. 6d.

5004 Portrait of himself, looking to the left, in a flowing wig and broad brimmed hat; W. Vaillant fecit; 221 mill. by 174, 5s.

5005 Portrait of a lady seen in profile and looking to the right (said to be that of Maria Vaillant), the corners are ovaled; W. Vaillant fe. ex.; 141 mill. by 87, 3s. 6d.

5006 Madame Vaillant and her children. A lady in a lace collar, and her dress fastened with a profusion of ribbon in front, is holding a sleeping infant on her left arm; on her right are two boys, one of whom has a velvet cap on his head; in the right hand lower corner is the monogram WV; 243 mill. by 320, 7s. 6d.

5007 Madame Vaillant and her children. In the centre of the print, a lady similarly habited as in the print last described, but with a plain cap on her head, is seated in a chair sewing, a youth is standing behind her chair and a young girl is standing by her lap, behind is a portion of a column and balustrades, &c., to the left, at bottom, in the margin, "W. Vaillant fecit et Excu.;" 388 mill. by 308, 10s. 6d.

5008 The young student; a boy seated on a low heavy chair is reading from a book placed on his knees, another is lying open before him on the ground, supported by a shelf on which is a statue of a naked boy, behind this are two busts, and on a shelf at the top are some papers and rolls; in the lower left hand corner, "W. Vaillant fecit et excudit;" 273 mill. by 214, 3s. 6d.

5009 Portrait of a man in a loose robe, wearing his own hair, and with his left hand to his neck handkerchief in the margin below to the right, "W. Vaillandt fec.;" 258 mill. by 190, 7s. 6d.

5010 An aged woman seated in a low chair with a table and cabinet before her, weighing money, a little dog is by her side, near the table is a large purse and papers lying on a stool, the light enters from a window on the right; below, "W. Vaillant fec.," and on the left, "F. de Wit excudit;" 308 mill. by 239, 7s. 6d.

5011 "Charitas," Madame Vaillant and her children. The same lady as represented in the engraving last described, is seated, seen in front face, and surrounded by four children, one of which (a girl) to the left, is showing a piece of money, in the margin below, "Charitas," and in the left corner, "W. Vaillant pinx. et fec.;" 390 mill. by 296, 7s. 6d.

5012 The lovers; interior of a room with a large and overhanging fire place, near which a man is embracing a young woman, to whom another seated before her is offering a glass; in the lower right hand corner "WV;" 332 mill. by 265, *scarce and very fine*, 15s.

5013 Portrait of Gaspar Netscher, 3 qrs. seated and reclining his left arm on a table, he holds in his right hand a palette and brushes; in the margin below, "Casparus Netscher;" on the left, "Casp. Netscher pinxit;" and to the right, "W. Vaillant fecit;" 288 mill. by 245, *rare*, £1 1s.

5014 Portrait of a boy turned to the right, seated with a board upon his knees, and holding an instrument in his right hand, in the margin below, to the right, "W. Vaillant fecit;" 231 mill. by 157, 5s.

5015 Portrait of Vaillant's son?; full length, with a stick in his left hand and his right on the paws of a dog on a table near him; in the margin below to the right W. Vaillant fec. et. exc. 288 mill. by 231, 7s. 6d.

5016 Portrait of Madame Vaillant; clothed in a loose mourning robe, seated, looking to the right, a necklace in her right hand and her left raised to her breast; below in the margin, to the left, "W. Vaillant Fecit, and to the right F. de Wit. exc. 260 mill. by 192, 7s. 6d.

5017 "The party of pleasure;" to the right a young man is sleeping with his head on the lap of a woman who is transferring the contents of his pocket to the custody of an old woman who is seen to the extreme right beneath a curtain, a little dog, French clipped is in front, another group of two young men and two women, one of whom is playing on the guitar is seated on a bench to the left, and near them a boy standing behind a table who receives from one of the females a glass, &c.; in the left hand corner, *Gerars pinxit*, and to the right W. Vaillant fec. et Excud. 333 mill. by 397, 15s.

5018 "The musical party" a group of nine young men and women, among which to the right is a female on the ground tuning a guitar and one of her companions is directing her attention to a music score, on the left hand side a lady is seated singing from a music score which she holds in her hand, &c.; in the left hand lower corner *Gerars Pinx.* and to the right, W. Vaillant fec. et Exc. 331 mill. by 394, 15s.

5019 "The concert." A young lady standing in the left hand corner of the print is regarding a lady who is seated and playing upon the guitar accompanied by a gentleman on the flute who is behind her, to the right is a table with a music book open upon it and a dog beneath, and below "*Gerars Pinx.* W. Vaillant fec." 317 mill. by 268, brilliant impression, 10s. 6d.

5020 Portrait of a young man in a velvet hat or cap seated on a chair, over the back of which is his left arm, turned to the left but seen nearly in full face; in the margin below to the right, "*W. Vaillant pinx.* et fec. 260 mill. by 192, fine and extra rare, 15s.

5021 AN ETCHING BY VAILLANT—Portrait of Charles Louis Count Palatine; 3 qrs. in his royal robes, turned to the right, with the ermined cap of state upon his head, and in his right hand the crown and in his left a magnificent sword, in the margin below "Sereniss^{m} et Celciss^{m} Princeps ac Dominus dn. Carolus Ludovic, Comes Palatin Rheni, Sac. Rom. Imp. Archithesaurarius Princeps Elector, nec non Bavariæ Dux. etc. W. Vaillant fec. 305 mill. by 220, *very fine and extra rare*, £1 11s. 6d.

GERARD VALCK.

5022 Portrait of Ortance Mancini, duchess of Mazarin, mistress of Charles II., three-quarters, folio, £1 11s. 6d. *P. Lely.*

5023 —— Ditto, superb proof before the address, in beautiful condition and with good margin, £3 3s. Ibid.

5024 —— DITTO; BRILLIANT PROOF BEFORE THE FLOWERS ON THE DRESS, EXTREMELY RARE, £4 14s. 6d.

5025 Robert Lord Brooke, Baron Brooke, of Beauchamps Court, in the county of Warwick, Lord-lieutenant of ye county of Stafford, obiit, Feb. 13, 1676; fol. *extremely fine and in beautiful condition*, rare, £3 3s. *Lely.*

JOHN VALDOR.

5026 Effigies Thomæ Mori, supremi quondam Angliæ cancellarii, quam ad vivum expressam; half length, *extremely fine and of great rarity*, 12mo, £1 15s.

5027 Rupert, a monk of Leyden, adoring the Virgin and infant Saviour; 12mo, *a superb impression and of great rarity*, £1 1s.

WARNARD VANDEN VALKAERT.

5028 The last supper, 61 millim. by 169, *fine*, £1 1s.

5029 His own portrait, 1612, in a small oval 70 millim. by 50, *fine*, 15s.

*** Etchings by this artist are of rare occurrence.

WILLIAM VALLET.

5030 Rest in Egypt, with the Virgin washing, and Angels hanging up the linen. Psalm 87, sheet, *scarce*, 12s. *F. Albano.*

5031 The Virgin seated at the foot of a column, with the infant Saviour and St. John, *from a picture by Annibale Caracci;* half-sheet, *fine*, 15s.

RARE PORTRAITS BY PETER VANDREBANCK.

5032 General Thomas Dalyell, obiit, 1685—(Vide "Old Mortality")—oval, in armour, with long white beard and hair, his arms, and an account of him beneath, folio, *very fine and extremely rare*, £6 6s. *D. Patton.*

5033 William Lord Russell, executed 1683, fol. *superb impression, with large margin*, £2 2s. *G. Kneller.*

5034 George Viscount Tarbat, Ld. Macleod and Castlehaven, heritable sheriff of Cromarty, &c., ætatis 60, anno, 1692, *a very fine impression, extremely rare*, fol. £3 3s. *J. B. de Medina.*

SIR ANTHONY VANDYCK

*** For a detailed account of the variations in the etchings by Vandyck, See the excellent memoir by W. H. Carpenter, Esq.

5035 Christ presented with the reed, £2 2s.

5036 —— Ditto, *brilliant impression before "cum privilegio Regis" was erased;* very scarce, £6 6s.

5037 Jodocus de Momper, *fine old impression*, 10s. 6d.

5038 —— Ditto, *splendid proof before all letters in the first state*, rare, £7 7s.

5039 Adam van Noort, *fine old impression*, 8s.

5040 —— Ditto, ditto, *with large margin*, 12s.

5041 —— Ditto, *superb proof before all letters*, in fine condition and extremely rare, £8 8s.

5042 Philip Le Roy, *a most beautiful proof before all letters*, £8 18s. 6d.

043 —— Ditto, *in the same state*, in perfect condition and very rare, £10 10s.

5044 John Snellincx, *fine old impression*, 7s. 6d.

5045 —— Ditto, *superb proof before any inscription in the first state*, in beautiful condition and of extreme rarity, £10 10s.

5046 William de Vos ; *superb proof before any inscription*, in perfect condition and very rare, £6 16s. 6d.

5047 —— Ditto, in the same state, *but with large margin*, £8 8s.

5048 John Breughel ; *fine old impression with large margin*, 10s. 6d.

5049 —— Ditto, *a superb proof in the second state before all letters in perfect condition*, from Mariette's and C. C. Hall's collections with their marks on the back, £10 10s.

5050 —— Ditto, in the same state, in matchless condition and with large margin, £12 12s.

*** This is the earliest state in which there is any chance of its being met with for a collector's portfolio, the rarity of the etching in the first state being so extreme as to be only met with in public museums.

5051 Franciscus Franck ; *very fine old impression*, 10s. 6d.

5051*—— Ditto, *superb proof before all letters*, in perfect condition, of great rarity, £9 9s.

5052 Joannes de Wael ; *fine old impression*, 10s. 6d.

5053 —— Ditto, *before the "G. H." was erased*, brilliant and with large margin, scarce, £1 11s. 6d.

5053*—— Ditto, SUPERB PROOF IN THE FIRST STATE, *before any inscription and before the left arm was introduced*, in perfect condition and very rare, £9 9s.

5054 Lucas Vorsterman the celebrated engraver ; 4to. *fine old impression*, £1 11s. 6d.

5055 Justus Suttermans ; *very fine, with large margin*, 15s.

5056 —— Ditto, *brilliant proof in the first state before any inscription*, very rare, £10 10s.

5057 Sir Anthony Vandyck ; the finished portrait, as frontispiece to his "Icones" fine, but torn, 15s.

5058 Anthony Triest, bishop of Ghent ; *superb impression before the word "Topairha" was corrected to "Toparcha" and before the name of "De Jode"* very rare, with good margin, £1 15s.

5059 Erasmus ; *fine old impression with large margin*, 12s.

5060 Francis Snyders ; *brilliant impression before "G. H." was erased*, with large margin, scarce, £2 2s.

5060*—— Ditto, SUPERB PROOF, *the head only, but with the inscription*, in perfect condition and extremely rare, £16 16s.

5061 Paul Pontius ; 3s. 6d.

5062 —— Ditto, *fine old impression with large margin*, 9s.

5063 —— Ditto, *superb proof, with the background, but before any inscription*, OF THE GREATEST RARITY, £16 16s.

5063*—— Ditto, *superb proof in the same state as the preceding*, but cut nearly close, £8 8s.

5064 Peter Breughel ; *fine old impression with large margin*, 10s. 6d.

5065 Peter Breughel, *superb proof in the first state, before any inscription,* from the collection of Sir Thomas Lawrence, £8 18s. 6d.

5066 Paul de Vos ; SUPERB PROOF IN THE FIRST STATE, *the head and a portion of the background only etched, before any inscription, in perfect condition and with a small margin,* OF THE VERY HIGHEST RARITY, PRESQUE UNIQUE, £31 10s.

5067 Titian and his Mistress, from a picture by Titian, £1 1s.

5067*—— Ditto, *superb proof before the address of Bon Enfant, in beautiful condition and very scarce,* £12 12s.

PHOTOGRAPHS FROM ETCHINGS BY VANDYCK.

Only 120 impressions printed.

A. Ecce Homo ; *fac-simile of the original etching in the first state,* 7s. 6d.

*** Taken from the impression in the British Museum. Only two are known in this state.

B. John Waverius ; *fac-simile of the original etching in the first state,* 7s. 6d.

*** From the collection of Charles Bale, Esq., SUPPOSED TO BE UNIQUE.

C. William de Vos ; *from a unique proof in the first state touched upon by Vandyck,* in the British Museum, 7s. 6d.

JOHN CHARLES LE VASSEUR.

5068 L'amour paternel—Les amans curieux ; from pictures by E. Aubry, half sheet, the pair, *beautiful proofs before the dedication, with autographs of the painter and engraver, in perfect condition, with large margins,* and very scarce, £3 3s.

5069 Les plaisirs des Satyres, *from a fine picture by Polemburg ;* half sheet, *scarce,* 6s.

5070 —— Ditto, *very fine,* 12s.

5071 La belle Mère, from a picture by Greuze, sheet, *brilliant proof before all letters,* £1 1s.

VANGELISTI.

5072 Alliance de l'eau avec la terre, sheet, 5s. *Rubens.*

WILLIAM VAUGHAN.

5073 The most illustrious and magninimious Prince James duke of Yorke, &c., commander of this most noble Society of the Artillerymen ; 3 qrs. in armour ; *a curious print and of the very greatest rarity,* 4to, £5 5s.

"To the most accomplish't both for Artes and Armes ye most Practicale proficients in ye theory of all Martiall Discipline the Officers and Gentlemen Souldiers of ye noble Society of Artillery garden, William Vaughan consecrates this Effigies of their Matchles Leader and Chieftayne."

5074 The right gratious and high borne Prince James duke of Lenox, Earle of March, Lord Aubigny, Baron of Darnley, Trebaut and Methven, &c. ;

Are to be sould at the Unicorne in Cornehill neere the Exchange by W Riddiard.

superb impression and in perfect condition, 4to, most rare, £6 6s.

5075 Vera effigies Abra. Cowley, Regii alumni Scolæ West. Ætat suæ 13, Anno. 1633. Six English verses beneath; *magnificent impression of this most rare and interesting portrait of one of England's greatest poets*, 4to, £7 7s.

5076 The Right Honourable Thomas Earle of Strafford, Viscount Wentworth, &c., Lo. President of the Counsell established in the North parts of England, Lo. Lieutenant of the County and Citty of Yorke, Kt. of the most noble order of the Garter, and one of his Majestie's most Honourable privy Counsell; full length in robes of the Garter.

Are to be sold by William Ruddyard at y^e^ Unicorne, in Cornehill, neare the Exchange.

4to, *superb impression of one of the rarest English portraits*, in fine condition, £4 4s.

5077 Sir Phillip Sydney Kt. Governour of Flushing, a learned and Warlike gent. He performed many worthy services in the Low Countreyes. At length received his death's wound at Zutphen, and died at Arnham, 1586, full length in armour and holding his shield of arms, *superb proof before the address of Vaughan*, 4to, rare, £2 2s.

ETCHINGS BY ADRIEN VANDEVELDE.

5078 The Cow reposing (2), 5s.

5079 The three Oxen (3), fine, 10s. 6d.

5080 Group of two cows and a sheep (4), fine, 10s. 6d.

5081 The three Cows (5), fine, 10s. 6d.

5082 The Ox standing in the water (6), fine, 10s. 6d.

5083 The horse browsing (7), fine, 10s. 6d.

5084 The browsing calf (8), fine, 10s. 6d.

5085 The Fighting Dogs (9), 5s.

5086 The goats (10), 5s.

5087 The two Sheep (15), fine, 7s. 6d.

5088 The Shepherd and Shepherdess, with their troop of cattle (17); *most superb impression in the first state, extremely rare*, £10 10s.

JOHN VANDEVELDE.

5089 The Village Festival, a composition of numerous figures, folio, 7s. 6d.

5090 The Star of the Kings, or twelfth night, *effect of candle-light*, 4to, 5s. *P. Molyn.*

5091 —— Ditto, *brilliant impression*, 15s.

5092 Portrait of Oliver Cromwell, bust, in armour, in an oval, with the letters O.C.P.R. at the four corners, large folio, in the first state, before Rombout Vanden Hoeye's address was erased, *brilliant and extremely rare*, £6 6s.

5093 Portrait of William Teelinck, in an oval, 8vo, *brilliant proof before any letters*, £1 1s.

5094 Portrait of John Torrentius, the Painter, 1628, in an oval, with emblems of his profession, 4to, *fine proof*, 15s.

5095 James Zaffius, Archdeacon of Haarlem Cathedral, died 1618; half-length seated at a table, with his hand on a skull, arms above, &c. *brilliant proof before any inscription, and before the age under the arms*, 4to, £1 1s. *F. Hals.*

5096 Portrait of Terlengius, in an oval, 8vo, *very fine*, 5s.

5097 —— Ditto, *brilliant proof before any letters*, £1 1s.

5098 Portrait of James Matham, the engraver, *from a painting by Soutman* 4to, very fine and scarce, 5s.

5099 The good Samaritan, *a night piece*, very fine, 5s.

5100 Landscapes representing the effects of morning, evening, and night, *set of three plates*, very fine, 10s. 6d.

JOHN VENDRAMINI.

5101 The raising of Lazarus; *from the famous picture by Sebastian del Piombo, after a design by Michael Angelo, in the National Gallery;* sheet, £1 1s.

5102 Leda, from a pen drawing, 4to, 2s. 6d. *Leonardo da Vinci.*

A. VERBOOM.

5103 "Le Hameau" (1) 7s. 6d.

*** Les deux estampes de A. H. Vboom sont remarquables par le goût et l'esprit qui y sont repandus.—*Bartsch.*

JOHN VERKOLIE.

5104 "Lasciva Venus blandusque Cupido" fol. mez. rare, *but damaged*, 5s. *J. Verkolie.*

CORNELIUS VERMEULEN.

5105 Portrait of Marie Louise de Tassis, half length, in a rich dress, holding a feather fan; *brilliant proof before any letters*, sheet rare, £2 2s. *Vandyck.*

5106 Portrait of John Anthony de Mesmes Count d'Avaux, large oval, with emblems at the four corners; sheet, very fine, 15s. *N. de Largilliere.*

*** The engraving of the lace in this portrait is very extraordinary.

5107 Portrait of Jane Seymour, Queen of Henry VIII., small folio, *proof before letters*, 10s. 6d.

5108 Portrait of Lane Jane Grey, in a circle of palm-leaves supported by two Cupids; folio, *fine proof before letters*, 10s. 6d.

GEORGE VERTUE.

5109 William Cavendish, Duke of Newcastle, *from a picture by Vandyck, splendid proof*, extremely rare, fol. £1 11s. 6d.

5110 Edmund Waller, the poet, *fine proof before the arms*, 12mo, 7s. 6d.

5111 The Rev. William Whiston, the eminent philosopher; *beautiful proof before the introduction of the dipping needle*, fol., rare, 15s.

5112 Thomas Willis, M.D. (from Birch's illustrious heads) *fine proof before the address of Knapton*, fol., 15s.

5113 —— Ditto, *superb proof before any inscription*, very scarce, £1 11s. 6d.

5114 Matthew Prior, poet, ambassador, &c.; in a rich dress, lace cravat, &c. *superb proof before any inscription*, fol., very scarce, £3 3s.

5115 Alexander Pope, fol. *brilliant impression*, scarce, 15s.

5116 Sir Hugh Myddleton, projector of the New River; *from a picture by Cornelius Jansen*, folio, fine, 15s.

5117 Mary Queen of Scots, *from a miniature formerly in the possession of Dr. Mead*, 8vo, fine and scarce, 7s. 6d.

5118 —— Ditto, *from a picture in the Royal Collection*, fol., fine, 5s.

5119 John Milton, from a bust, fol., *brilliant impression*, 15s.

5120 —— Ditto, ætat 42, "Ex Museo J. Richardson," *first state before the age was erased*, 4to, brilliant, 15s.

5121 —— Ditto, "Ætatis suæ 21," with busts of Homer and Virgil; *brilliant impression in the first state before the Latin inscription was erased*, &c. 4to, very scarce, £1 11s. 6d.

5122 —— "Joannis Miltoni effigies, ob. 1674, Æta: 66," *brilliant impression in the first state, before the substitution of Greek lines for Dryden's verses, &c.*, 4to, very scarce, £1 11s. 6d.

5123 —— Ditto, an impression in the altered state, 4to, 5s.

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5349 Eurydice hurried back to the infernal regions; *from a picture by H. Thompson, R.A.*, sheet mez. fine proof, £1 11s. 6d.

5350 The death of Œdipus, sheet mez. *fine*, 15s. *H. Fuseli.*

5351 The sleeping nymph, *from a picture by Hoppner in the gallery of Lord de Tabley*, 1808 ; sheet mez. fine proof, 15s.

5352 The Raby pack of hounds, with the huntsmen, sheet mez. *fine proof*, 12s. *H. B. Chalon.*

5353 The misers, *from the celebrated picture by Quintin Matsys in Windsor Castle ;* half sheet, fine proof before letters, scarce, 25s.

5354 The laughing boy, 4to. mez. *fine proof*, 2s. 6d. *Murillo.*

5355 Industry and economy, sheet mez. 7s. 6d. *H. Singleton.*

5356 Extravagance and dissipation, *companion to the preceding*, 7s. 6d. *Ibid.*

5357 The effects of youthful extravagance and idleness, half sheet mez. fine and scarce, 12s. *G. Morland.*

5358 The gamesters ; half sheet mez. 8s. *Rev. W. Peters.*

5359 The death of the Elk, *from a picture formerly in the Houghton collection*, sheet, mez. fine and scarce, 15s. *Rubens.*

5360 Children reading the inscription on their mother's grave-stone ; sheet, mez. *very scarce*, 10s. 6d. *R. M. Paye.*

5361 A girl sketching a portrait on the ground, sheet mez. *very scarce*, 10s. 6d. *R. M. Paye.*

5362 Children throwing snow-balls, sheet, mez. 12s. *Ibid.*

5363 The angler's repast, sheet mez. *fine and very scarce*, 15s. *G. Morland.*

5364 A view from the east end of the brewery, Chiswell Street, sheet mez. *fine and scarce*, 15s. *G. Garrard.*

5365 A visit to the boarding school, sheet, mez. *fine and very scarce*, 15s. *G. Morland.*

5366 A salad girl, fol. mez. fine, 5s. *Hoppner.*

5367 "Contemplation," a beautiful female seated in a wood, fol. 5s. *G. Morland.*

5368 The Durham white Ox ; sheet, mez. *fine proof*, 12s. *Garrard.*

5369 The disaster, sheet, mez. *fine and scarce*, 12s. *F. Wheatley.*

A. WARREN.

5370 The New Coat, 5s. *Sir D. Wilkie.*

5371 —— Ditto, *very fine proof before letters, unpublished state*, 18s.

5372 —— Ditto, *an artist's proof, very scarce*, £1 11s. 6d.

C. W. WASS.

5373 Head of Our Saviour, *from a picture by Etty*, half sheet, mez. *fine proof before letters*, 15s.

5374 Waiting for the Countess ; *choice artist's proof on India paper, before all letters ;* 21s. *Sir E. Landseer.*

ETCHINGS BY ANTHONY WATERLOO.

5375 The following of his smaller subjects, *good old impressions*, 2s. 6d. each, viz., 3, 33, 35, 36, 37, 50, 53, 57, 59, 60, 61, 64, 69, 92, 94, 102.

5376 The chapel with a staircase (51), 5s.

5377 The entry to a wood surrounded by a hedge (55), *fine*, 12s.

5378 Set of six long landscapes (89-94), *very fine old impressions, with large margins*, scarce, £2 2s.

5379 The village on a hill (92), 5s.

5380 The farm on the banks of a canal (116), *most brilliant impression and in beautiful condition*, rare, £3 3s.

5381 —— Ditto, *fine, but the lower margin cut off*, 10s. 6d.

5382 —— Ditto, *very fine pure etching in the first state, before the tree on the right was clothed with leaves, &c.*, extremely rare, but slightly stained, £6 6s.

5383 Set of six large landscapes, upright (119-124), *fine*, £2 2s.

5384 The dog drinking at a stream (120), *very early impression*, £2 2s.

5385 The little hunchback crossing a bridge (121), 7s. 6d.

5386 —— Ditto, *fine old impression*, 15s.

5387 The mother and her children in repose (122), 12s.

5388 —— Ditto, *brilliant impression, scarce*, 25s.

5389 The two travellers resting in a wood (123), *fine old impression*, 10s. 6d.

5390 —— Ditto, *very fine, in beautiful condition and with good margin*, £1 10s.

5391 The little bridge crossing a stream (124), *fine old impression*, 15s.

5392 —— Ditto, *in fine condition with good margin*, £1 10s.

5393 Alpheus and Arethusa (125), 7s. 6d.

5394 Apollo and Daphne (126), *fine old impression*, 15s.

5395 Mercury and Argus (127), *brilliant impression before the number*, £2 2s.

5396 The death of Adonis (130), 7s. 6d.

5397 The Departure of Hagar (131), *brilliant impression*, very scarce, £3 10s.

5398 —— Ditto, *very fine, but cut to the plate mark*, £2 12s. 6d.

5399 The Angel and Tobit (134), *brilliant impression of this scarce etching*, £4 4s.

5400 Elijah fed by the ravens (136), *brilliant impression on* "papier de la folie," rare, £2 12s. 6d.

5401 —— Ditto, *splendid impression*, and very scarce, £3 13s. 6d.

JAMES WATSON.

5402 Portrait of Archbishop Laud, half-length, from the picture formerly at Houghton, half sheet, *very fine and scarce*, £1 1s. *Vandyck.*

5403 Rubens and his family, *from a famous picture formerly at Houghton*, sheet, mez. brilliant, 15s. *Jordaens.*

5404 The Musical lady, *from a picture in the collection of the Prince of Orange*, fol. mez. 5s. *Metzu.*

5405 —— ditto, *fine*, 15s.

5406 —— Ditto, *a most beautiful proof, with large margin*, scarce, £1 1s.

5407 The corresponding lady, *from a capital picture by Metzu;* half sheet, mez. *superb proof before letters*, £1 11s. 6d.

5408 A woman reading by lamp-light, *from a picture by G. Schalken*, fol. mez. *proof before letters*, 12s.

5409 The Dishabille; small fol. mez. *brilliant proof*, 7s. 6d. *Metzu.*

5410 Vertumnus and Pomona (portraits of St. Evremond and the duchess of Mazarin), half sheet, mez. *fine proof before letters and the mottoes*, 12s. *Netscher.*

THOMAS WATSON.

5411 "Miss Kitty dressing." Children dressing a cat in doll's clothes, fol. mez. 7s. 6d. *R. Wright.*

J. H. WATT.

5412 The procession to claim the flitch of bacon, from a picture by Stothard; sheet, *very early and choice artist's proof before letters and before the trial marks of the graver were erased from the margin*, very rare, £3 3s.

5413 Susanna and the elders; from a picture in the National Gallery, *fine proof*, 10s. 6d. *L. Caracci.*

W. H. WATT.

5414 The Manuscript (vide Sterne), *from a picture by Leslie*, fol. 7s. 6d.

5415 —— Ditto, *fine proof on India paper*, 12s.

5416 —— Ditto, *choice proof on India paper before letters*, £1 1s.

5417 La Madonna della Torre, *from a picture by Raffaelle in the collection of S. Rogers*, fol. proof, £1 1s.

5418 —— Ditto, *proof on India paper before letters*, £1 12s.

WATTS.

5419 Portrait of Vandyck in the character of Icarus, *from a painting by himself*, half sheet, mez. *fine proof*, 16s.

CONRADE WAUMANS.

5420 The taking down from the Cross, half sheet, 12s. *Rubens.*

5421 Mars and Venus; fol. 5s. *Vandyck.*

WHESSELL.

5422 The young Cottager, sheet, *fine proof*, 10s. 6d. *Gainsborough.*

5423 The Cottage girl, companion to the preceding, sheet, *fine proof*, 10s. 6d. *—Ibid.*

RARE ENGLISH PORTRAITS BY ROBERT WHITE.

5424 William Bates, Noncomformist Divine, *fine proof*, very rare, £1 11s. 6d.

5425 The most honourable Kenneth Marquess and Earl of Seafort, Viscount Fort Ross, Lord Mackenzie and Kintail, &c., One of his Majestie's most Honble. Privy Council and Knight of the most Ancient and Noble Order

of the Thistle, 1688; *a most curious proof before the lace neckcloth was finished, before the name of White, &c., &c.;* very rare, and in this state unique, fol. £5 5s.

5426 Lady Mary Jolliffe, Daughter of Ferdinando Earl of Huntingdon; 4to; *most brilliant proof before any letters, extremely rare,* £5 5s.

*** At Sir Mark Sykes' sale a similar proof was sold for £17 10s.

5427 Sir Patrick Lyon of Carse, Kt., Judge of the High Court of Admiralty of the Kingdom of Scotland; *superb proof before the inscription,* unique, small folio, £3 13s. 6d.

5428 Sir John Nisbet of Dirleton; *superb proof before any letters, of the greatest rarity,* £3 13s. 6d.

*** Sir Mark Sykes' impression, who paid for it £8 15s.

5429 Rev. John Owen, the favourite of Cromwell; *superb proof before the inscription; extremely rare,* fol. £4 4s.

5430 The Right Honble. Sir John Sommers, Knt., Lord Keeper of the Great Seal of England and one of their Majestie's most Honble. Privy Council, 1693, from a picture by Kneller, *superb impression,* fol. *very rare,* £3 3s.

5431 George Lord Jeffreys, the infamous Judge, in his robes as Chancellor, with his arms, the Great Seal, &c. folio, *very fine and rare,* £3 3s.
—*G. Kneller.*

5432 Sir Robert Nott, Gentleman Usher to Charles II. small folio, *fine and extra rare,* £4 4s.

ANTHONY WIERIX.

5433 Saint John the Baptist in the wilderness; after Martin de Vos; *most brilliant impression and scarce,* 12s.

5434 Saint Luke painting the Virgin, *from a curious picture by Quintin Matsys,* small fol. *very scarce,* 15s.

5435 Mary Magdalen praying in the desert, small fol. *very fine,* 15s.

5436 Thomas Morus, quondam supremus totius Anglæ cancellarius digniss; 12mo, *very fine and rare,* 16s.

JEROME WIERIX.

5437 Portrait of Henry the third, King of France; fol. *superb impression, in perfect condition and extremely rare,* £6 6s.

" Peintre afin que ton art imita la Nature
Au tableau de ce Roy dont lhone touche aux Cieux
Pein sur son chef Pallas, sur ses levres Mercure
Mars dessus son visage, et l'amour dans ses yeux."

5438 Portrait of Philip II., King of Spain and the Indies, in a fur cloak with the collar of the Golden fleece, fol. £1 11s. 6d.

5439 —— Ditto, *a magnificent impression and very scarce,* £6 16s. 6d.

5440 St. Jerome praying before a crucifix, 4to, fine, 5s.

5441 Christ appearing to St. Gregory at Mass, fol. fine, 7s. 6d. *A. Durer.*

5442 The Holy family adored by a monk and the infant St. John, small folio, fine, 9s. *D. Calvaert.*

5443 Death of the Virgin, attended by Angels, fol. fine, 8s. *O. Vœnius.*

5444 Holy family with St. Elizabeth, 4to, fine, 10s. 6d. *J. Stradanus.*

5445 The Holy women lamenting over the dead body of Christ, small fol. *a fine proof before the artists' names were erased, and before the inscription was added beneath the plate*, very scarce, £1 1s. *M. de Vos.*

5446 The dead body of Christ supported by the Virgin and three angels, small fol. *very fine*, 15s.

5447 Descent from the Cross, small fol. *scarce and extremely fine*, 15s. *M. de Vos.*

5448 Holy family with the infant St. John who is offering an apple to the infant Saviour; small fol. *fine*, 10s. 6d. *M. de Vos.*

JOHN WIERIX.

5449 "Jacobus et Anna Rex et Regina Angliæ, Franciæ, Scotiæ et Hiberniæ; Johan. Wiricx. f. et excud. cum G. privil. Sig. de Buscher;" full lengths; *an impression of the greatest beauty, in exquisite condition, with large margin and very rare*, £12 12s.

5450 A curious emblematical print on the parable of the wise and foolish virgins, half sheet, 5s.

JEAN GEORGES WILLE.

The numbers and states refer to the Catalogue of his Works by M. Charles le Blanc.

5451 Sarah bringing Hagar to Abraham (1), *choice proof before all letters*, £3 13s. 6d. *Dietrich.*

5452 Holy Family, "Repos de la Vierge" (2), *very fine*, £1 11s. 6d. *Ibid.*

5453 —— Ditto, *the name of Wille erased from the margin at top*, £1 1s.

5454 —— Ditto, *choice proof before the dedication*, £3 3s.

5455 —— Ditto, *proof before all letters in the finest possible state, with very large margin, of extreme rarity*, £8 8s.

5456 The Death of Cleopatra (5); *fine impression*, £2 2s. *G. Netscher.*

5457 —— Ditto, *brilliant impression*, £3 13s. 6d.

*** An excellent example of Wille's talent in the rendering of satin drapery.

5458 Le Maréchal des Logis (14), a soldier rescuing a young girl from two brigands, *proof before the dedication*, £1 11s. 6d. *P. A. Wille.*

5459 —— Ditto, *fine impression, with the dedication*, 18s.

5460 —— Ditto, *a brilliant proof before any letters and before the arms*, very rare, £4 14s. 6d.

5461 Musiciens Ambulans (52), *fine*, £2 12s. 6d. *Dietrich.*

5462 —— Ditto, *most brilliant impression before the final e in "Electorale" in fine condition, with large margin*, £8 8s.

5463 Les Offres Réciproques, "A Woman selling Pancakes" (53), 7s. 6d. *Dietrich.*

5464 —— Ditto, *very fine impression before the accented letter*, from the Grave collection, £2 2s.

5465 Le concert de famille (54) £2 2s. *G. Schalcken.*

5466 —— Ditto, *brilliant impression*, £3 3s.

5467 —— Ditto, *splendid impression in the most perfect condition, and with large margin*, scarce, £4 4s.

5468 L'Instruction Paternelle, from the celebrated picture by Terburg (55), (The satin gown), £3 3s.

5469 —— Ditto, *a very fine impression*, £6 6s.

5470 —— Ditto, a superb impression, £8 8s.

5471 —— Ditto, *superb impression with large margin*, £10 10s.

*** The chef d'œuvre of Wille's engraving.

5472 Les Bons Amis (56); *brilliant proof before all letters*, from the collection of W. Esdaile, very scarce, £6 6s.

5473 —— Ditto; *brilliant proof before all letters and before the shield of arms beneath the plate was finished*, extremely rare, £7 7s.

*** Neither of these states is mentioned in Le Blanc's Catalogue.

5474 Jeune joueur d'instrument (57), *fine*, 16s. *Schalcken.*

5475 —— Ditto, *fine with large margin*, £1 5s.

5476 La Dévideuse, mère de G. Douw (61), an old woman reeling cotton, *very fine*. £1 11s. 6d. *Gerard Douw.*

5477 —— Ditto, *brilliant impression*, £2 2s.

5478 La Liseuse (62); an old woman reading; *brilliant proof before any letters, extremely rare*, £7 7s. *Gerard Douw.*

5479 La Dévideuse (61), La Liseuse (62); the pair; *fine impressions*, £3 3s. *Gerard Douw.*

5480 —— Ditto, VERY FINE IMPRESSIONS, WITH LARGE MARGINS, £4 4s.

5481 La Menagère Hollandoise, a woman at a window cleaning culinary utensils (93), 7s. 6d. *Gerard Douw.*

5482 —— Ditto, *modern impression*, 9s.

5483 —— Ditto, *a brilliant impression*, £1 11s. 6d.

5484 —— Ditto, *a matchless proof before all letters, with large margin and in superb condition*, from the Verstolk collection, £16 16s.

5485 La Tricoteuse Hollandoise (64), *with large margin*, £1 1s. *F. Mieris.*

5486 —— Ditto, *brilliant impression*, but very small margin, £2 2s.

5487 —— Ditto, *superb, with large margin*, scarce, £3 13s. 6d. *F. Mieris.*

5488 —— Ditto, *superb impression, in extraordinary state, with full margin;* presque unique in this state, £5 5s.

5489 L'Observateur Distrait, a boy blowing bubbles (65), 15s. *Mieris.*

5490 ——Ditto, *brilliant impression, with large margin*, £1 11s. 6d.

5491 Le petit Physicien (66); *fine impression*, £1 5s. *G. Netscher.*

5492 La Cuisinière Hollandoise (67), *fine impression*, £1 11s. 6d. *G. Metzu.*

5493 —— Ditto *brilliant*, £2 2s.

5494 La Cuisinière Hollandoise (67), *beautiful proof before all letters, with large margin*, £8 8s.

5495 Gazettière Hollandoise (68), 15s. *G. Terburg.*

5496 —— Ditto, *fine*, 21s.

5497 —— Ditto, *brilliant, with large margin*, £2 2s.

5498 La Cuisinière Hollandoise (67), La Gazettière Hollandoise (68); the pair; *fine impressions*, £3 13s. 6d. *Terburg and Metzu.*

5499 La Petite Ecolière (69), *fine, with large margin*, £1 5s. *J. E. Schenau.*

5500 —— Ditto, *brilliant proof before all letters.* £3 13s. 6d.

5501 La Maitresse d'Ecole (70), *fine*, £1 11s. 6d. *P. A. Wille.*

5502 —— Ditto, *choice proof before letters, with good margin*, £4 14s. 6d.

5503 La petite Ecolière (69); "La maitresse d'Ecole" (70) *the pair, fine*, £2 10s.

5504 Bonne femme de Normandie (71), *fine*, 12s.

5505 Le Philosophe du Temps Passé (73), 9s. *P. A. Wille.*

5506 —— Ditto, *fine proof before the dedication*, £1 1s.

5507 Le Sapeur des Gardes Suisses (86), 7s. 6d. *J. G. Wille.*

5508 —— Ditto, *fine proof before the letters*, £1 11s. 6d.

5508* Louis XV. Roi de France (104) on horseback, 15s. *Parrocel.*

5509 Louis XV. King of France (105), bust upon a pedestal in an oval, *after Jean Baptiste le Moyne*, a very rare proof before the star, collar and ornaments round the oval were finished; folio, £1 11s. 6d.

5510 Claude de Saint Simon *evéque* (112) three-quarters, in his episcopal robes, half-sheet, *brilliant proof before the third line of inscription*, rare, £1 11s. 6d. *H. Rigaud.*

5511 Woldemar de Loewendal, Maréchal de France (122), in an oval, with arms beneath, supported by a Cupid, &c. 10s. 6d. *M. Q. de la Tour.*

5512 Louis Phelypeaux, Comte de St. Florentin (124); brilliant impression before the *word* "ministre, &c." rare, £4 4s. *L. Tocqué.*

5513 Abel François Poisson de Vaudières, Marquis de Marigny, Directeur-Général des Batiments (125), three-quarters, in a richly-laced coat, *very fine*, £1 1s. *J. L. Tocqué.*

5514 —— Ditto, *brilliant, before the reception address*, £1 11s. 6d.

5515 Jean de Boullongne, Contrôleur-Général des Finances (126), 16s. *H. Rigaud.*

5516 —— Ditto, *brilliant impression*, £1 11s. 6d.

5517 Nicholas Rehé Berrier, French statesman (127); large folio, *fine proof before the address*, £1 15s. *De Lyon.*

5518 Portrait of Elizabeth de Gouy (145); *choice proof before all letters, with good margin and in the finest condition, very scarce*, £4 4s. *Rigaud.*

5519 "Carolus Walliæ Princeps, &c." Portrait of the Old Pretender in armour (148), *from a picture by L. Tocqué, half-sheet, most brilliant impression in perfect condition, and with very large margin*, £2 12s. 6d.

JOAN WITDOECK.

5520 Melchisedec blessing bread and wine and presenting them to Abraham, folio, *very fine*, 25s. *Rubens.*

5521 The Nativity, with adoration of the Shepherds, sheet, *superb impression in the first state, before any retouch, and before the name of the artist was replaced by that of Bolswert*, extremely rare and in fine condition, £2 2s. *Rubens.*

5522 —— Ditto, *an impression in the later state*, with Bolswert's name, &c. 12s.

5523 Adoration of the Kings; *fine impression, but slightly stained*, 10s. 6d. *Rubens.*

5524 The Holy family, with St. Elizabeth and St. John, the infant Jesus sleeping in his mother's arms, fol. 9s. *Rubens.*

5525 The Elevation of the Cross; engraved on three sheets, *fine and very scarce*, £3 3s. *Rubens.*

5526 —— Ditto, *superb impression in the finest condition*, extremely rare, £6 6s.

5527 The dead body of Christ borne to the tomb attended by the three Maries, half sheet, *fine before the plate was retouched*, £1 1s. *Rubens.*

5528 Christ with the disciples at Emmaus, from a picture by Rubens; half sheet, *most brilliant proof before any inscription*, extra rare, £4 14s. 6d.

5529 The assumption of the Virgin; *superb impression before the address of C. van Merlen*, sheet, £2 2s. *Rubens.*

5530 —— Ditto, *very fine impression*, but slightly injured, £1 1s.

5531 Saint Cecilia in extacy; folio, *splendid impression in the first state, before the address of Hendricx, &c.* very scarce, £1 1s. *Rubens.*

5532 St. Juste holding his head in his hands after he was beheaded; fol. fine, 15s. *Rubens.*

5533 —— Ditto, fine, but one corner missing, 9s.

5534 St. Ildefonso receiving a Chasuble from the hands of the Virgin; sheet, *very fine*, 15s. *Rubens.*

CHIARO-SCURA WOOD CUTS.—Bartsch, Vol. 12.

5535 The sacrifice of Abraham, by an anonymous artist, *after Parmegiano* (p. 22, No. 3), 4s.

5536 The adoration of the Magi, by Nicolas de Vicence, *after Parmegiano* (p. 29, No. 2), 5s.

5537 —— Ditto, *very fine*, 7s. 6d.

5538 Adoration of the Magi, by N. de Vicence, after Parmegiano (p. 30, No. 3), 5s.

5539 The miraculous draught of fishes, by Hugo da Carpi, *after a drawing by Raffaelle* (p. 37, No. 13), *scarce*, 10s. 6d.

5540 Jesus Christ healing the lepers, by Nicolas de Vicence, *after Parmegiano* (p. 39, No. 15), 10s. 6d.

5541 —— Ditto, *a little cut below*, 7s. 6d.

5542 The entombment, by Andreani, *after Raffaelle da Reggio* (p. 44, No. 24), 10s. 6d.

5543 —— Ditto, *very fine*, 15s.

5544 The death of Ananias, by Hugo da Carpi, *after Raffaelle* (p. 46, No. 27), *fine*, 10s. 6d.

5545 Herodias with the head of John the Baptist in a charger, by Coriolano, *after Guido* (p. 47, No. 29), *first state*, 10s. 6d.

5546 Head of the Virgin, by Coriolano, after Guido (p. 50, No. 3), 3s.

5547 The Virgin and sleeping Saviour, engraved by B. Coriolano, after Guido (p. 53, No. 6), 6s.

5548 —— Ditto, *fine*, 9s.

5549 The Virgin and infant Saviour, by Douet, *after Andrea del Sarto* (p. 54, No. 9), 3s. 6d.

5550 The Virgin embracing the infant Jesus, by Coriolano (p. 55, No. 10), *scarce*, 7s. 6d.

5551 The Virgin adoring the infant Saviour, by an anonymous artist, *after Francesco Vanni* (p. 56, No. 11), *fine*, 5s.

5552 The Virgin and child and St. John, by an anonymous artist, after Parmegiano (p. 56, No. 12), 7s. 6d.

5553 —— Ditto, *fine, before the block was cracked*, 12s.

5554 —— Ditto, *extremely fine, in the same state*, 25s.

5555 The Holy family, after Correggio (p. 60, No. 18), *first state before the name, &c.*, 10s. 6d.

5556 The Virgin with the infant St. John adoring the infant Saviour, by Coriolanus, *after Guido* (p. 61, No. 20), 3s. 6d.

5557 The Virgin and infant Saviour with a bishop, by Andrea Mantuanus, *after Alexander Cassolano* (p. 63, No. 22), 7s. 6d.

5558 The Virgin and Child, accompanied by St. Joseph and a bishop, *after Parmegiano* (p. 64, No. 24), 9s.

5559 —— Ditto, *very fine, in the first state*, rare, £1 1s.

5560 The Virgin and Child surrounded by Saints, by Alexander Ghandini, *after Parmegiano* (p. 65, No. 25), 7s. 6d.

5561 —— Ditto, *fine*, 12s.

5562 The Virgin and infant Saviour in the clouds, with the martyrdom of St. Sebastian and a bishop, by Hugo da Carpi, *after Baroccio* (p. 66, No. 26), *fine and scarce*, 15s.

5563 The Virgin, infant Saviour, and St. John, accompanied by St. Francis and St. Catherine of Sienna, by Andreani, *after James Ligozzi* (p. 67, No. 27), *first state*, 15s.

5564 St. John the Baptist in the desert, by Antonio da Trenta, *after Parmegiano* (p. 73, No. 17), *very fine*, 7s. 6d.

*** D'une grande beauté.—*Bartsch.*

5565 St. Peter preaching the Gospel, by Hugo da Carpi, *after Polydoro* (p. 77, No. 25) 3s. 6d.

5566 St. Peter and St. John healing the lame man, after Raffaelle; (p. 78, No. 27) *an etching by Parmegiano with the lights and tints printed from wood-blocks*, 12s.

5567 —— Ditto, *a curious impression*, from the blocks alone, 5s.

5568 The martyrdom of St. Peter and St. Paul, by Antonio da Trenta, *after Parmegiano* (p. 79, No. 28), 12s.

5569 St. Francis of Assise, by Andrea Andreani, *after Casolano*, (p. 81, No. 30) *fine*, 15s.

5570 St. Jerome, by Coriolanus, *after Guido*, (p. 83, No. 33) 7s. 6d.

5571 St. Cecilia, by Antonio da Trenta, *after Parmegiano*, (p. 85, No. 37) *fine*, 9s.

5572 A Sybil in inspiration, by Coriolanus, *after Guido* (p. 87, No. 2) 5s.

5573 —— Ditto, *very fine*, 7s. 6d.

5574 A Sybil in contemplation, by Coriolanus, *after Guido*, (p. 88, No. 3) 5s.

5575 —— Ditto, very fine, 7s. 6d.

5576 A Sybil, by Coriolanus, *after Guido* (p. 88, No. 4) 5s.

5577 —— Ditto, *very fine*, 7s. 6d.

5578 A sybil looking at a tablet, after Guido, by Coriolanus (p. 88, No. 5) 5s.

5579 A Sybil, *after Raffaelle* (p. 89, No. 6) *copy in the reverse direction*, 5s.

5580 The Tiburtine Sybil and the Emperor Augustus, by Antonio da Trenta, *after Parmegiano* (p. 90, No. 7) fine, 7s. 6d.

5581 A Roman carrying off a Sabine woman (p. 93, No. 1) by Andreani, *after John of Bologna*, 8s.

5582 The same group in another position, *by the same artist* (p. 93, No. 2) 8s.

5583 The same group, engraved by the same artist, on rather a larger scale (p. 94, No. 3) 10s. 6d.

5584 The rape of the Sabines, by Andreani, *after the bas relief by John of Bologna* (p. 94, No. 4) *the first plate*, fine, 12s.

5585 —— Ditto, *the second plate*, fine, 12s.

5586 Escape of Clelia from the camp of Porsenna, by J. N. Vicence, *after Maturino* (p. 96, No. 5) 12s.

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5609 Aretin singing his poem of the Syren, *after Titian* (p. 144, No. 5), 5s.

5610 La Surprise (p. 146), by Hugo da Carpi, *after Parmegiano*, fine, 5s.

5611 An academical figure of a man seen from behind, by A. da Trenta, *after Parmegiano* (p. 148, No. 13) 7s. 6d.

5612 —— Ditto, *very fine*, 15s.

*** Cette figure est d'une singulière beauté pour la correction du dessein et pour la légèreté de la touche—Bartsch.

5613 A Christian woman meditating upon a skull, *after Casolani*, by Andreani (p. 148, No. 14), 7s. 6d.

5614 The sacrifice, after Parmegiano (p. 152, No. 21), 2s. 6d.

WILLIAM WOOLLETT.

5615 Portrait of Woollett, engraved by J. K. Sherwin, *very fine before the shade was erased*, scarce, 18s.

5616 Roman edifices in Ruins, from the magnificent and well-known picture by Claude Lorraine in the Marquis of Westminster's gallery ; *superb proof before letters and before the motto in the arms*, in very fine condition and with a small margin, rare, £14 14s.

*** "The chef-d'œuvre of landscape engraving."

5617 The Death of General Wolfe, *very fine impression*, but the inscription cut off, £2 2s. *B. West.*

5618 —— Ditto, brilliant early impression *before "Historical painter, &c." was engraved*, £3 3s.

5619 —— Ditto, *in the same state*, but laid down, £2 12s. 6d.

5620 —— Ditto, *most superb proof, and extremely rare*, £12 12s.

5621 —— Ditto, *a superb proof, most clear and brilliant, extremely rare*, with the key, £15 15s.

5622 —— Ditto, a superb proof, *but cut nearly close at the top and sides*, £6 16s. 6d.

5623 Apollo and the Seasons, BEAUTIFUL PROOF WITH A SINGLE LINE OF INSCRIPTION, £2 12s. 6d. *R. Wilson.*

5624 —— Ditto, *superb and most rare proof in the earliest state, the artists' names being merely etched in*, £5 15s. 6d.

5625 The Battle at La Hogue, 15s. *B. West.*

5626 —— Ditto, *brilliant old impression*, but cut close, 18s.

5627 —— Ditto, *very fine impression, with large margin*, £2 2s.

5628 —— Ditto with the companion print, "The Battle of the Boyne." *The pair with large margins*, £3 3s.

5629 —— Ditto, *the pair*, BRILLIANT PROOFS, *with single line of inscription*, very scarce, £10 10s.

5630 Ceyx and Alcyone, *from a picture by R. Wilson*, 12s.

5631 —— Ditto, *fine impression*, 18s.

5632 —— Ditto, brilliant impression *before the alteration in the spelling*, £2 2s.

5633 —— Ditto, in the same state, *but cut to plate mark*, £1 11s. 6d.

5634 —— Ditto, *superb proof, with single line of inscription, most brilliant, in fine condition, and extremely rare*, £8 8s.

5635 —— Ditto, *curious unfinished etching*, or aqua fortis proof, *rare*, £1 1s.

5636 Celadon and Amelia, from a picture by R. Wilson (companion print to the preceding); *very fine old impression*, 18s.

5637 —— Ditto, *brilliant impression, with the first address*, £2 2s.

5638 —— Ditto, *most beautiful proof with single line of inscription, scarce*, £6 6s.

5639 —— Ditto, beautiful proof, *but cut to plate mark.* £3 3s.

5640 Ceyx and Alcyone—Celadon and Amelia. *The pair, unfinished proofs in the pure aqua-fortis state, in fine condition, with large margins; one of which is an autograph presentation from Woollett to his friend Mr. Athawes, very scarce*, £4 4s.

5641 Solitude, *from a picture by R. Wilson*, in illustration of Thomson's Seasons, 12s.

5642 —— Ditto, *most brilliant impression*, £1 11s. 6d.

5643 —— Ditto, *superb proof, in the finest condition, with good margin*, £6 6s.

5644 Cicero at his Villa; *brilliant old impression, and in fine condition*, £1 11s. 6d. *R. Wilson.*

5645 —— Ditto, *a most brilliant impression, in perfect condition, with a fair margin*, scarce, £2 2s.

5646 —— Ditto, *fine, but laid down*, £1 5s.

5647 —— Ditto, BEAUTIFUL PROOF, very scarce, £6 6s.

5648 Niobe, from Wilson's celebrated picture; *very fine old impression*, £2 2s.

5649 —— Ditto, superb impression, with large margin, £4 14s. 6d.

5650 The Fishery, after a painting by Wright; SUPERB PROOF ON INDIA PAPER *before letters, the names of the artists etched in; in perfect condition and extremely rare*, £18 18s.

5651 —— Ditto, SUPERB PROOF BEFORE LETTERS ON PLAIN PAPER, *in beautiful condition*, very rare, £25.

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5653 —— Ditto, SUPERB PROOF BEFORE ALL LETTERS, *in an unique state* (?) before cross hatchings on the hills in the extreme distance, *of the greatest brilliancy*, £18 18s.

5654 The Spanish pointer, *very fine old impression*, £1 5s. *Stubbs.*

5654*A classical landscape with figures; *from a picture by Annibale Caracci*, half sheet, 15s.

5655 —— Ditto, *first address, extra fine, with margin*, £1 11s. 6d.

5655*—— Ditto, *brilliant impression, with large margin*, £2 2s.

5656 —— Ditto, SUPERB PROOF BEFORE LETTERS, *in extraordinary condition, with very large margin;* of great rarity, £12 12s.

5657 —— Ditto, *superb proof before letters*, but cut within the plate mark, £4 14s. 6d.

5658 Landscape and figures, from a picture formerly at Shugborough Hall, 10s. 6d. *G. Poussin.*

5659 —— Ditto, fine old impression, *with large margin*, 18s.

5660 The Rural Cot, *from a picture by G. Smith;* brilliant impression, but laid down, 12s.

5661 The first premium Landscape, from a painting by Smith of Chichester; *brilliant impression, with large margin*, £2 12s. 6d.

5662 —— Ditto, *superb proof before all letters*, £6 6s.

5663 Macbeth and the Witches, from a picture by Zuccarelli; *brilliant proof, in fine condition and with good margin*, £5 5s.

5664 —— Ditto, *slightly torn at the top*, £3 3s.

5665 The Cottagers, 12s. *Dusart.*

5666 —— Ditto, *fine old impression*, 18s.

5667 The Cottagers; the Jocund Peasants; the pair, *brilliant impressions, with good margins*, £2 12s. 6d. *Dusart.*

5668 —— Ditto, *very fine, but close at the sides*, £1 11s. 6d.

5669 —— Ditto, *a splendid pair, with large margins*, rare, £4 4s.

5670 The first scene in the Maid of the Mill, from a painting by J. Richards; *superb proof before the letters*, and extremely rare, £4 14s. 6d.

5671 The merry villagers, *from a picture by T. Jones* (an illustration of Thomson's Seasons); sheet, 16s.

5672 —— Ditto, *brilliant proof before letters, with large margin*, scarce, £6 6s.

5673 The apple gatherers, *from a picture by G. Smith* (an illustration of Thomson's Seasons); sheet, 16s.

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5675 The enchanted castle, *from a picture by Claude;* sheet, 10s. 6d.

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5678 —— Ditto, the complete set, SUPERB PROOFS BEFORE LETTERS, in fine condition and perfectly uniform, *very rare,* £10 10s.

5679 —— Ditto, the first plate, *brilliant proof before letters, with the artist's name merely etched in,* laid down, £1 11s. 6d.

5680 —— Ditto, the third plate, *in the same rare state,* laid down, £1 11s. 6d.

5681 —— Ditto, plates 2 and 4, *fine,* 12s. *each.*

5682 Les agrémens de l'Eté, *after Pillement,* scarce, 15s.

5683 —— Ditto, *very early proof etching;* scarce, £1 1s.

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THOMAS WORLIDGE.

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J. WRIGHT.

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5701 The Virgin and child with saints, *from a picture in the Stafford Gallery,* 4to, *choice Engraver's proof before all letters,* 5s. *Lorenzo Lotto.*

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F. VANDEN WYNGAERDE.

5706 The dead body of Christ, attended by the Maries and Angels, fol. 7s. 6d. *Vandyck.*

5707 The feast of Thetis and Peleus, fol. *fine*, 10s. 6d. *Rubens.*

5708 Soldiers pillaging a village, fol. *very fine*, 21s. *Rubens.*

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G. YEATES.

5710 The right honourable and reverend Father in God George Mountaine Lord Bishop of London and lord high almoner to the King's most excellent Maiestie;

Are to be sold at the Globe, next the Exchange.

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5714 The water-cress girl; fol. mez. 3s. 6d. *Zoffany.*

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MARTIN ZAGEL OR ZATZINGER, CIRCA 1500.

5716 Solomon adoring the Idols (1) *very fine and rare, and in beautiful condition*, £5 15s. 6d.

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5718 Saint Christopher crossing the water (7), *fine pure and early impression*, £3 3s.

5719 The Martyrdom of St. Catherine in presence of the Emperor Maxentius (8), *scarce, but mended*, 25s.

5720 Saint Ursula (10), *fine and scarce*, £2 2s.

5721 The grand tournament at Munich, 1500 (14), *very fine and scarce*, £3 3s.

5722 The Two Lovers, seated in a landscape (16), *very fine and scarce, but a little damaged*, £2 12s. 6d.

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5724 —— Ditto, *fine, but mended at the two top corners*, £1 11s. 6d.

5725 A group of four soldiers, one of whom marches in front playing on the fife (20); *brilliant and rare, but slightly mended*, £1 11s. 6d.

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M. ZIGNANI.

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5729 Virgin and infant Saviour, *from the picture by Raffaelle in the collection of Samuel Rogers*, fol. 9s.

ZWOTT—LE MAITRE A LA NAVETTE. (181 of the Monograms.)

5730 The adoration of the Kings (1), fine impression and of very great rarity, *but much damaged*, £1 11s. 6d.

*** Prints by this master in perfect or even ordinary good condition are rarely to be seen, even in Public collections.

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FINIS.

Sumfield & Jones, Printers, West Harding Street, Fetter Lane.

ADDITIONAL NOTES TO

"LE PEINTRE GRAVEUR" OF BARTSCH.

A DESCRIPTIVE CATALOGUE

OF NEARLY

FOUR HUNDRED ENGRAVINGS

(UNKNOWN TO

BARTSCH

AT THE PERIOD OF THE PUBLICATION OF HIS INVALUABLE WORK)

BY

Artists of whose Works he has given a detailed account.

COMPILED BY

A. E. EVANS & SONS.

1857.

LONDON: 403, STRAND.

SUMFIELD AND JONES,
PRINTERS,
WEST HARDING STREET, FETTER LANE.

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Additional Notes to

"LE PEINTRE GRAVEUR," of BARTSCH.

MONOGRAM No. 8, VOLUME 9, pp. 117 to 143,

Where he has given a catalogue of fifty-nine prints by this artist, and observes that "We learn from some prints by this master that he worked at Utrecht," "between the years 1520 and 1555. We are ignorant with what foundation" "the editors of some catalogues published in Holland call him Alaert Claas." Brulliot, in his Dictionary of Monograms, confirms Bartsch as to nothing being known of the particulars of the life of this artist, but says that he knew of ten or twelve prints by him that had escaped the researches of that author.—Huber, Handbuck, vol. 5, p. 94, and Malpé, vol. 1, p. 192, have confounded his works with those of Adrien Collaert, a Flemish engraver, to which they have no other resemblance than in the similarity of the monogram.

His prints are executed in the neat style adopted by "The Little German Masters," and are by no means deficient in good design and inventive character; a certain clumsiness, however, in some of his figures, and dissimilar handling to that found in the works of Binck, Aldegraver, the Behams, &c., joined to the fact of his being known to have practised his art at Utrecht, leads us to the conclusion that he was a native of Holland, and being struck with the beauties and neatness of execution of the "Little German Masters," had imitated and adopted their style as his own. Several of his prints are copied from Lucas of Leyden, Albert Durer, H. S. Beham, &c. Among those catalogued by Bartsch, Nos. 5 and 15 are copied from Lucas of Leyden; Nos. 6, 17, and 25, from H. S. Beham; Nos. 10, 16, and 29, from Albert Durer; Nos. 43, 45, 52, and 58, from Aldegraver; No. 67, from James Binck; and No. 30, his largest print, is from a design by Andrea Mantegna: the remainder are supposed to be nearly all from his own designs, as they simply bear his monogram; but upon one of the large, and probably conceived by him to be his most important work (34, The naked woman and the dragon), we find the word "Utrich" (Utrecht), and the date 1555.

NEITHER STRUTT NOR BRYAN MENTION THIS ARTIST AT ALL.

The publishers having met with many prints by this artist that were unknown to Bartsch, and as any additions to so valuable a work are of interest, presume that the following descriptive list will not be unacceptable to amateurs.

In giving the size, the French measure has been made use of, it being more subdivided than that in use in England, and consequently better adapted for giving the exact size of a print; as, however, a French measure is not always attainable in this country, a scale of 100 *millimetres,* or *the tenth part of a metre is here given.*

60 *Destruction of Pharaoh and his host;*

The foreground of the print is occupied by Moses and his family rejoicing at their successful passage of the Red Sea; among this group are two women playing upon harps, and in the right-hand corner are seen two tents; on the left side Pharaoh's host is struggling in the waves; and in the extreme distance are two mountains, on one of which is a castle.

63 mill. by 155.

61 *David cutting off the head of Goliath ;*

In the distance David is represented playing on the harp and guarding his flock ; near him are three boys playing upon wind instruments ; to the right are two tents, in front of which are two men in flight, one of whom is armed with a sword and richly-ornamented buckler. On a stone at the bottom, in the centre, is the monogram.

A circular piece, 92 mill. in diameter.

62 *The Virgin adoring the infant Saviour ;*

The Virgin is kneeling, turned towards the left, with her hands together in prayer ; before her, on the ground, lies the infant Jesus, naked, and surrounded by a nimbus. The scene is laid in a ruined building, displaying columns, &c., and by that on the right side stands a man holding a staff in his right hand ; to the left, in the background, two oxen are feeding from a manger, close to which St. Joseph is seen praying, with one knee on the ground ; his head and that of the Virgin are surrounded by nimbi ; through the ruins, in the distance, two men are seen walking on the hills. *No monogram.*

125 mill. by 90.

63 *The Virgin and infant Saviour ;*

At the foot of the trunk of a tree the Virgin is seated with a starry crown upon her head, and holding the infant Saviour in her arms ; a distant view of the sea, in the centre of which is an island with buildings on it, occupies the back ground to the right ; on a small block of stone in the lower corner to the left is the monogram.

77 mill. by 54.

64 *The baptism of Christ ;*

St. John the baptist kneeling on the bank of the river Jordan is baptising our Saviour from a small shell which he holds in his right hand, The Holy Spirit is descending from the Father above, and four angels with large wings stand immediately behind the Saviour and St. John. On the margin of the river near to the bended knee of the Saint is the monogram.

100 mill. by 68.

65 *The last Supper ;*

Our Lord and his disciples are seated on a gothic form around a table ; St. John is sleeping with his head on the table before Christ, who, with two disciples, is in a seat with a high and richly carved back. Above this, in a niche in the background, are two angels supporting a cup or monstrance ; a large single-handled pitcher stands in the foreground.

262 mill. by 202.

66 *Saint George and the Dragon ;*

The Dragon seen to the left with the body, arms, legs, &c., of a man, but with claws instead of hands or feet, with a large beak from which protrudes a sting, and with a scaly covering to a portion of its body, he is transfixed through the throat by the lance of St. George, who, at the right, is mounted on a horse whose hinder parts are covered with a cloth on which is a device ; in the background to the left is a building situated on a rock, in front of which the princess is kneeling in prayer. The monogram is about halfway up on the left-hand side.

A circular piece, 43 mill. in diameter.

67 *Saint George and the Dragon ;*

In the foreground of a rocky and savage landscape, St. George on horseback is overcoming the dragon by transfixing it through the throat ; a lake is on the left-hand side, and beyond that a large castle bounded by mountains ; through an arch in the rock on the right-hand side is seen the lady on her knees, and immediately above is the monogram.

92 mill. by 65.

68 *Saint Agnes;*
Seen at half length, she is turned towards the right, and holds in her right hand the palm of martyrdom, in her left is a ring, and before her on a *table?* is the lamb laying on a book; she has a chain of pearls round her neck, and a curiously shaped cap upon her head, which is surrounded by a nimbus; in the corner to the left is the monogram. The print is oval-shaped above, and enclosed in a frame of leaves and birds.
106 mill. by 69.

69 *Saint Agnes;*
In this print the Saint is represented at full length, with a column on either side, from the upper part of which spring scroll ornaments with chimerical figures that nearly meet in the centre above; she is turned towards the right, regarding a ring held in her left hand, and before her is the lamb, attached by a string to her right hand; she wears a dress with slashed sleeves, and over it a cloak open at the throat; round her neck is a chain of pearls. Near the bottom to the left is the monogram.
75 mill. by 51.

70 *Saint Catherine;*
This Saint, with her hands clasped, a diadem on her head, and nimbus around, is standing in the centre of the print beneath an arcade of somewhat grotesque architectural design; a sword is leaning against one of the columns to the right; the broken wheel and a book are at her feet; immediately above the book is the monogram.
110 mill. by 65.

71 *Saint Catherine;*
Represented at half length seen in profile, and turned to the right, holding a sword in her left hand; her right hand rests upon a block, on which are seen a portion of the wheel, and a book, on the cover of which is the monogram; she wears a necklace and chain, and her head, surrounded by a nimbus, is adorned by a crown and tiara.
68 mill. by 46.

72 *Saint Catherine;*
The Saint is here represented looking to the left, and holding a sword in her right hand, on the block before her is the broken wheel and an opened book; she wears a necklace and chain; and her head, surrounded by a nimbus, is adorned by an ornamental crown. The monogram is seen on a block to the left, in front of the Saint.
74 mill. by 46.

73 *The death of Cleopatra;*
Nearly naked, seated near the sea shore, and applying the asp to her left breast. She is represented as a woman of gigantic proportions, and is a striking example of the clumsiness of style and drawing so often to be seen in this artist's productions. In the upper left hand corner is "CLEOPATRA;" and towards the right at the bottom, the monogram and date, 1526.
70 mill. by 47.

74 *Perseus;*
He is represented as a young man wearing a body suit of armour, leaning against the stump of a tree, and (apparently) sitting on a portion of another suit of armour; in his left hand he holds a lance, while his right hand rests upon a shield, on which is the head of Medusa. The monogram is in the upper right hand corner.
65 mill. by 44.

75 *Melancholy ;*

A fat and naked female seated in the centre of the print, and resting her head upon her left hand; in front of her to the right is a saw, and behind is a millstone, on which is seated a winged infant with an astronomical instrument in its hand; the beams of the sun are pouring down from the upper corner to the right, and to the left in the lower portion of the print is a carpenter's large plane, beneath which is engraved "MELANCHOLIEN." The monogram is on the seat to the left.

66 mill. by 46.

76 *The shepherd and the reclining nymph ;*

A shepherd leaning on a stick is regarding a sleeping nymph lying on the ground in the right hand corner; copied from No. 429 of the works of Marc Antonio, from which however it differs in respect to the background, which in this print on the right side is partly occupied by the trunk and lower branches of a tree. The monogram is in the upper left hand corner.

74 mill. by 50.

77 *The combat ;*

In a rocky glen commanded by a castle, a group of five men are engaged in deadly strife, one of the combatants has overthrown two of his assailants; another in the front, stretched on the ground, is defending himself with a shield against another who is about to strike him with a large sword, which he grasps in both hands; the men are all naked except a cloth round their waists; a decapitated head is hanging from the tower of the castle.

205 mill. by 162.

78 *The drummer, colour serjeant, and fifer ;*

A circular piece, with the monogram on the right, at the lower part, between the left leg of the colour serjeant and the right leg of the fifer.

55 mill. in diameter.

79 *The boy and dog ;*

A naked boy seated on the ground asleep with his left arm round the neck of a dog, above whose back is a stone on which is the monogram.

A circular print 51 mill. in diameter.

80 *A nuptial procession ;*

A warrior embracing a female, and, with his helmet and armour placed before him, is standing in a chariot drawn by two horses and preceded by four women bearing torches, a vase, &c.; two others support between them a vase, and are marching in front of the chariot, immediately behind which are three others bearing palm branches, followed by three naked men, one of whom is on horseback. The monogram is on a tablet beneath the horse.

21 mill. by 133.

81 *A frieze ;*

It is composed of four centaurs, each of whom bears a naked female on his back; the whole interlaced with a flowing sprig of ornament, springing from the centre of the print. In a tablet, in the centre above, is the monogram.

28 mill. by 90.

82 *A frieze ;*

A frieze composed of four centaurs, with women on their backs, and intermingled with ornamental foliage, copied from No. 94 of the works of H. S. Beham. In the centre at the top is the monogram.

29 mill. by 91.

83 *Design for an etui;*
In the division on the left hand side is Hercules with his right foot on a globe, in the attitude of repose, with his club in the right hand; Venus standing with Cupid by her side, occupy the division on the right; and above their heads are arches surmounted by fantastic pieces of ornaments, composed of chimerical fishes. The monogram is close by the feet of Venus.

75 mill. by 44 at the top, and 34 at the bottom.

84 *Design for two sides of an etui.*
The left hand division is composed of an ornamental frieze, in the centre of which are two termini, and above, a goat's head supporting a tablet with two infants standing thereon; in the centre of the division, on the right hand side, is a circular medallion with the head of a man in profile, and above, a winged infant is seen with his hands uplifted. *No monogram.*

91 mill. by 34 at the upper and 21 at the lower portion.

85 *Design for two sides of an etui;*
Two females standing, separated by a line, the one on the left holding a heart in the right hand, and in her left an arrow; the other holding with her two hands a column, of which one half is seen at the extreme right of the print. *No monogram.*

85 mill. by 50 at the top and 41 at the bottom.

86 *A panel of grotesque scroll ornament;*
In the centre is a vase, supported by two griffins; the monogram is in a cartouch forming a stand for the vase.

46 mill. by 107.

87 *A panel of scroll ornament;*
A panel of scroll ornaments, bound together at the centre by a circular band, terminating on either side by a grotesque masque. The monogram is in the centre at the top.

29 mill. by 79.

ROBETTA—Vol. 13, p. 292.

88 *Cain and Abel;*
Abel, standing to the left, holds with his two hands the goat that he is about to sacrifice; to the right, Cain appears about to kneel in front of the altar where the fire is lighted; this altar is ornamented with chimerical heads of goats and a head of the Medusa. In the background is a rich landscape, with a river flowing at the feet of some mountains; *without mark.*

172 m. high by 135 m.

Described in the catalogue of the Debois collection, where it was sold for 125 francs, it was subsequently sold in London by Messrs. Sotheby 29th April, 1850, Lot 1060, for £3.

89 *Cain killing Abel;*
The moment chosen by the artist, is that, when the murderer holds with both hands the club elevated, ready to strike Abel, who with one knee on the earth raises his left hand to ward off the blow. At the right in the back ground, in front of a mountain, is a water-mill; *without mark.*

172 m. high by 140.

Described in the catalogue of the Debois collection, where it was purchased for the Bibliotheque Imperiale at Paris, for 325 francs.

90 *The death of Abel*;
The figure of Abel lying on his back on the ground, is seen in a boldly fore-shortened point of view, his head being towards the spectator, on the left of the print. In the foreground, on the right stands Cain, who is seen from behind. He rests his right hand on his club, and raises his left as if in expostulation; looking up, at the same time, at the Almighty, whose half figure, leaning forwards from a cloud, appears in the sky on the left, over the figure of Abel. Behind the figure of Abel is seen part of a rustic fence; *without name.*

168 mill. high by 145.

Described by Ottley, and in Evans and Sons' "*Catalogue of a select collection of prints,*" No. 4137, where it is priced at £12 12s.

91 *Saint Jerome*;
The Saint is on his knees, turned towards the right, with a nimbus round his head, the upper portion of his body is naked and the lower part clothed in drapery which passes over his right arm, in this hand he holds a stone with which he strikes his breast. The lion is upon his right lying near a hillock upon which are two trees and a crucifix, further, on the same side, a cavern is seen; on the left side, in the background, is a church and a wood and the sea in the distance.

169 mill. in length by 219.

Described in the catalogue of "The Cicognara collection," where it is observed that "The style of this piece, in respect to the engraving thereof, appears to us without any question to be that of Robetta, and forces us to attribute it to him. The design, however, although in several respects it recalls this master to our mind, is in general better, the head having so much expression and the play of the muscles being rendered with so much truth, as to lead us to believe that it has been executed after a very careful design of some master of the Florentine school."

92 *The Virgin.* (*B.* 12.)
The first state of this print is before the rays of glory round the head of the Virgin, and before the rainbow round the head of the infant Jesus; in the sale of the collection of prints belonging to M. Pierre Visscher of Bale, an impression in this state was sold (1852) for 285 francs.

93 *The man tied to a tree by Cupid.* (*B.* 25.)
Of this print there is a copy in the reverse direction, and bearing also the name of Robetta. There are many variations, particularly in the execution of the cross hatchings, as if the engraver had endeavoured to improve upon the original, which however he has not attained, for it is very inferior in every respect to the original, and does not even approach it in the effect of chiaroscura. *Same size as the original.*

Vide Catalogue of "The Cicognara Collection."

94 *Scevola before Porsenna* (B. 26.)

In Evans' catalogue of prints (No. 4136), is described an impression in an earlier state than that noticed by Bartsch or Ottley. *It is before the clouds and a portion of the background were introduced.*

MASTER OF THE ANCHOR—Vol. 6, p. 394.

95 *The Crucifixion*;
Christ crucified upon a cross more elevated than those of the two thieves; above His head we read "Inri." The two thieves have their arms tied to the crosspieces (which are round) of the crosses; at the bottom of the Cross of Christ is a small anchor and at the same height to the left of

the Cross, is the letter B., and to the right, the letter R. On the left side, above and below, the corners are cut to angles.

245 m. by 155 m.

An extremely rare print, first described by M. Defer, in the catalogue of the Debois collection, at the sale of which in 1844 it was purchased for 580 francs for the "Bibliotheque Imperiale at Paris."

THE MASTER OF THE CRAB.—Vol. 7, p. 527.

96 *The Martyrdom of a Saint*;

The executioner has his cymetar raised ready to cut off the head of a Saint, who is on his knees, with his hands joined and turned towards the right; a crowd of people is restrained by the guards, one of whom is armed with a lance. In the upper part of the print seated on the throne of justice is a magistrate to whom a female presents the head of a martyr in a dish. At the right and left are several spectators leaning on a balustrade; *without monogram.*

258 m. by 168 m.

Originally in the collection of Mr. W. Y. Ottley, at whose sale in 1837, it sold for £2 4s. 0d. it subsequently passed into the collection of Mr. Debois, at the sale of which in 1844 it was purchased by Mr. Smith for 150 francs.

97 *The Virgin and Infant Saviour*;

The Virgin seated on an elevated pavement embracing the infant Saviour; she is seen in front enveloped in a very large cloak, the lower part of which is lying in large angular folds in the front, her hair, parted in the centre, is bound round by a band of *pearls* (?), above her head is a flat and large nimbus, the background is occupied by a Gothic building; near the lower corner to the left is the "crab" on a small square stone.

162 mill. by 112.

An extremely rare and curious print, first described by Evans and Sons in their catalogue of prints, from which it was sold for £14 14s. 0d.

BACCIO BALDINI—Vol. 13.

98 *The Life of the Virgin*;

This print is divided into 11 compartments, of which, that in the centre, representing the death of the Virgin, is 150 by 98 m. in size. Of the 10 others which surround it, that at the bottom, representing the Adoration of the Kings, is 90 by 60. Eight other compartments, representing episodes in the life of the Virgin, of which four are on the right and four on the left side, are 50 high by 52 m. in width. The eleventh compartment, which occupies the whole width of the upper portion of the print, is 202 m. wide by 45 m. high, and represents God the Father surrounded by a choir of Angels.

Total size, 280 by 205 m.

The first notice we have of this very interesting relic of Italian art at its earliest period, is in the catalogue of the Revil collection, which was sold by auction in Paris (1838), when this print, produced 220 francs; it passed then into the hands of M. Debois, at the sale of whose collection in 1844 it was purchased by Mr. Smith (of Lisle Street, London), for 710 francs, and sold by him on the following day to the Bibliotheque Imperiale, at Paris.

99 *Hell*;

In the middle of the print, Lucifer, who has three faces, holds a sinner in each mouth; two other sinners are in his hands; round Lucifer are seven

pits, three to the left, three to the right, and one above his head; these pits are filled with the condemned, tormented by demons. We read in the upper corner to the left "questo (Elinferno) del chapo santo di Pisa."

285 m. long by 218 m. high.

This composition is the same as that painted by Orcagna in illustration of Dante, on the walls of the Campo Santo at Pisa. The print, although unnoticed by Bartsch, is described by Ottley in his valuable history of Engraving. The original plate having been discovered was printed as an illustration of "*Pisa illustrata nelle arti del disegno da Alessandro da Morrona,*" 3 vols. 12mo, printed at Leghorn in 1812. It does not generally sell for a high price, but at the sale of the Debois collection in 1844 a modern impression sold for 125 francs.

MARC ANTONIO RAIMONDI—Vol. 14.

100 *A Satyr and nymph.*

At the right of the print a nymph is lying asleep beneath a tree, and near to her a Satyr raising the drapery with which she is covered. At the bottom to the left is the monogam of the engraver, formed of the letters M.F. *piece libre.*

90 mill. by 80.

First described in the catalogue of the Revil collection, at the sale of which in Paris, 1838, it was bought by Mr. Debois for 180 francs, at whose sale in 1844 it was purchased for Baron Verstolk for 212 francs, and on the sale of his famous collection, Mr. Smith became the purchaser at 45 guilders.

BENEDICT MONTAGNA—Bartsch, Vol. 13.

101 *The Holy Family.*

The Virgin is seated to the left with the infant Jesus on her knees, the infant Saint John standing near her with his right leg raised, and held by Saint Joseph, who is seated on the right. In the back ground at the right are some ruins on a hill, the bank of which is washed by a river extending from the right to the left of the print. At the top towards the left, we read; BENEDITO MONTAGNA.

164 m. high by 106 m.

A fine impression was purchased by Mr. Smith at the sale of the Debois collection in 1844 for 105 francs; then sold to Mr Brooke, at the sale of whose collection, in 1853, it produced £4 10s.

102 *Saint Anthony*;

He is standing with his hands joined, in the middle of the print, and turned towards the left; close to him a shrub with leaves is growing near some rocks upon which to the right are the ruins of a hut, and some trees. On the same side, in front, is a young pig, of which but half is seen, and on the left side an insect. In the middle at the bottom is the mark of the artist, B.M.

250 m. high by 200.

At the sale of the collection of Sir M. M. Sykes' prints in 1824 a superb impression of this rare print was purchased by Mr. Esdaile for £7, and resold at his sale for £5; it subsequently passed into the possession of M. Debois, on the sale of whose collection, in 1844, it was purchased by Mr. Smith for 180 francs; it then became the property of Mr. Brooke, and was sold in London in 1853 for £10 10s. *We can trace no other impression of this print as having been sold.*

103. *The Nativity.*
This is an excellent copy (in the reverse direction) from the celebrated print by Albert Durer (B. No. 2) upon the tablet suspended from the upper part of the house are the initials B. M.
184 mill. *high* by 117.
Sold in Sir M. M. Sykes' collection, 1824 for £1 1s.

104. *Venus.*
She is represented standing; in a front view, and completely naked; her left hand is elevated, and in her right (which hangs easily by her side) she holds a mirror; her long hair is seen on each side her body, reaching to below her middle; to the left, near the top, is the word "VENUS."
The only impression we have been able to trace was sold in the Sykes collection in 1824 for £2 10s.; it was not perfect, but measured 285 mill. in height by 145. Although without name or monogram, we have the high authority of Mr. W. Y. Ottley for classing it among the works of this master.

BARTHOLOMEW CORIOLANO.

105 *The Virgin with the infant Jesus;* after Guido.
The Virgin seated is seen at half length, her head slightly leaning towards the right and surrounded by a nimbus. She holds with both hands, the infant Jesus, who is sleeping on her breast; halfway up on the right we read; "*Corio. f.*"
An oval piece: 180 mill. in width by 140.
Described from an impression in the Cicognara collection, printed from one plate only.

106 *Love between two Nymphs;*
Two nymphs dancing, each of whom holds by one hand a winged infant standing between them. The upper part of the print represents two apes leaning on a sprig of ornament, of which the centre is occupied by the head of a goat surmounted by a bat; *no mark.*
252 mill. in width by 214.
Described in "The Cicognara collection," where it states "That it appears to form part of a frieze with which we are unacquainted; it is engraved on two plates in a very careful style, the execution of which resembles too much that of Coriolano, to leave any doubt of its being his work. The composition and design appears to be that of Guido."

ANTONIO DA TRENTA.

107 *An Amazon, after Parmegiano;*
A young woman standing, seen in profile, turned towards the left and holding a bow, which she elevates above her head; at the left, are two other figures, of which one represents a naked woman seen from behind raising the right arm, and who appears also to be in the act of drawing a bow; *no mark.*
Engraved in chiaro-scura on two blocks.
72 mill. in length by 101.

108 *An Apostle;*
An aged man seen in front, but the head turned in profile towards the left looking upward, he has no distinguishing emblem: his right arm is raised towards the shoulder, while the left arm is hanging by his side; *no mark.*
170 mill. in length by 280.

This superb piece is of a large and skilful design, and approaches the finest works of Antonio da Trenta. The style, however, of the figure recalls less the work of Parmegiano than that of the contemporary school of Florence. It is a "chiaro-scura," and printed from four blocks. In "The Cicognara collection."

BACCIO BALDINI.

109 *Saint Anthony of Padua.*

This print is divided into eleven compartments, of which that in the centre is 144 mill. high by 77 wide: that above of the same width, but only 72 in heighth; that below the centre also of the same width and 70 high; the remaining eight compartments are disposed four on either side and are each 70 mill. square, except the two at the upper part, which are 70 in width by 72 in heighth; all the compartments are divided by spaces of two to three millimetres.

The compartment in the centre represents St. Anthony at full length, with his right hand raised in the act of benediction, and holding in his left hand an opened book and a lily. The other ten compartments represent miracles performed by him, commencing by that at the top to the left: 1. The glass breaking the pavement on which it has fallen; 2. The deliverance of one possessed by a demon; 3. The healing of a man who had his head wounded; 4. The heart of a miser found in his coffer; 5. The mule adoring the Host; 6. The resuscitation of a dead infant; 7. The preaching to the fishes; 8. The joining a leg to a body from which it had been cut off; 9. The Tempest appeased; 10. The newly-born bearing witness of the innocence of its mother.

220 mill. wide by 292 high.

"Neither Bartsch nor Ottley make any mention of this print. Malaspina who was in possession of an impression, places it among the works of Baldini, and characterises it as very rare, little known, and probably one of his later works. Ferrario is of the same opinion. We will not undertake to discuss this opinion, with which many amateurs agree, and which is not without a certain degree of probability. We will only observe that the design is not worthy of the composition, and that the engraving is not worthy of the design. The manner of execution is of a later period than the other works of Baldini, in so far as concerns the shadows, which are here traced in the ordinary way by dry stiff hatchings, for the most part without either intelligence or taste." Such is the opinion *of the editor of the Catalogue of the Cicognara collection;* he adds, however, that the impression in that collection is evidently on a paper of a period much later than Baldini, and it is therefore highly probable, that the plate having been found was retouched before his impression was taken, and the original work of Baldini thus obscured by an unskilful hand.

110 *The Nativity;*

This composition is nearly divided into two parts by a roof of thatch, supported by four pillars, which covers the manger in which lies the new-born infant. In the lower part to the right, is the Virgin on her knees adoring the infant Saviour: two shepherds are behind her, and an angel is standing in front. To the left is seen St. Joseph seated, two other shepherds, and in front of them an angel kneeling; three other angels are floating in the air. The heads of all these figures (the shepherds excepted) have flat nimbi round their heads. In the middle

of the upper portion is a cherubim holding a sword in the right hand, and in the left, a shield decorated with a large cross in relief. A shepherd followed by his dog is standing to the left, and another shepherd surrounded by his flock, is seated on the right; four angels in the air bear two scrolls, on which are the words "GLORIA IN ECELSIS DEO ET IN TERRA PAX ONIBUS BONA VOLUNTATIS.—ANNUNTIO VOBIS GAUDIO." A large river divides the landscape into two portions, in the back of which to the left are some trees, and to the right, a castle. This double composition is 194 mill. high by 117 wide.

The remainder of the print is composed of a border 20 mill. in width, on the face of which are eight medallions of the Prophets. In the upper portion to the right is DANIEL, whose arm passes the border, and extends towards the middle of the print; his name is written above in large characters. At the top, to the left is JOAS, whose name, inscribed upon a scroll, is seen with difficulty. On the centre of the right side, ZACHARIAS, and below OSEA; on the lower part to the left, MOSES. The three others have no name. These medallions are attached together by ornament of an uniform character. In the centre, above, we read "EGO. SUM. LUCZ. MONDI." The letter S in each inscription is in reverse. *Total size of the print*, 158 mill. wide, by 241 high, *including the inscription*, which is 7 mill.

*** Described in the catalogue of the Cicognara collection (No. 164), where the editor observes, "that the character of high antiquity and of the infancy of the art, are too visibly stamped on this print to leave any doubt of its being among the first essays of the art of engraving;" he adds that the impression in that collection "is the only one known."

ZOAN ANDREA—Vol. 13.

111 *Panel of arabesque ornament*;
An upright panel of ornament intermingled with figures; the lower portion of which is copied from No. 23 of Bartsch, the upper division from portions of No. 22, *beautifully engraved on wood.*
540 mill. by 80.

112 *Panel of arabesque ornament*;
An upright frieze of a similar character, copied from No. 27 of Bartsch; *beautifully engraved on wood.*
535 mill. by 80.

113 *Panel of arabesque ornament*;
An upright frieze of a similar character; copied from No. 28 of Bartsch; *beautifully engraved on wood.*
520 mill. by 80.

HANS BALDUNG GRUN—Vol. 7.

114 *The Virgin in the clouds*;
The Virgin naked, with her hands joined in prayer, is borne to heaven by a group of angels; she is kneeling on the chest of one who is supported by another on his back, in the lower portion of the print is a rocky landscape, in the right of which is an old man with his right hand to his head, and leaning on a stick in his left hand; the monogram is on a tablet near the top to the left.
128 mill. by 87.

JAMES BINCK—Vol. 8.

115 *St. Anne and the young Virgin*;
A copy in reverse from the print by Albert Durer, B. 29. The monogram of Binck is on a tablet at the bottom, near the right hand corner; 112 mill. by 75, 10s. 6d.

116 *The Virgin with the infant Jesus in swaddling clothes*;
The monogram is in the lower right hand corner; copy from Albert Durer's print, B. 38; 91 millim. by 69.

117 *The Virgin crowned by an Angel*;
The monogram is on a tablet in the lower right hand corner; reverse copy from Albert Durer's print, B. 37; 95 millim. by 68, but is apparently cut.

118 *The Benediction*;
The infant Saviour seated, holding up his right hand in the attitude of blessing, in his left hand is an orb and crucifix, the monogram is in right hand corner to the top; 38 millim. by 29.

119 *Flight into Egypt*;
Joseph, in heavy garments, large hat, round toed shoes, which are inserted into sharp and long pointed clogs, and carrying olive branches, advances from the right leading the infant Saviour, from the top and sides of whose head spring rays of glory, some carpenters' tools are on the ground, and in the left hand corner at the top is the monogram; 80 millim. by 54.

120 *The garden of Olives*;
In the centre of the print, Christ in prayer is ministered to by an angel in the clouds; three of the disciples are sleeping in the foreground, and in the back are seen the Jews coming to seize him, a large tree on the left reaches to the top of the plate, the monogram is found near the top on the right hand side; 62 millim. by 41.

121 *Mary Magdalen*;
The Magdalen seated in a landscape and holding the Sacramental cup in her hand, her hair is bound up with a metal plate, at the top to the left, is the date 1520; 46 millim. by 31.

122 *Portrait of Charles V.*;
Profile in a cap, no monogram or date, a circular print, 43 millim. in diameter.

123 *The fool and the woman*;
A fool in his long-eared cap is making advances to a woman seated beside him, the monogram at the top near the right hand side, *pièce libre*; 46 millim. by 32.

124 *The lovers*;
At the foot of a small hill a man makes advances to a female whose waist he encircles with his right hand, his sword is lying behind him, and in the right hand lower corner is a cap and feather, on this side in the distance are a tower church and some mountains, and in the top left hand corner is the monogram; 18 millim. by 116.

125 *The child and dog*;
Copied from No. 30 of the works of B. Beham, circle, 45 millim. in diameter.

126 *The soldier with his drinking bottle*;
A soldier in a cap and feather, and whose dress is partially slashed, occupies nearly the entire plate (which was intended as a design for an etui), in his right hand he holds the bottle suspended by a string, and his left hand rests on the pommel of his sword, of which the handle alone is seen, the monogram is in the upper corner to the left; 80 millim. by 32.

127 *The travellers;*

A group of six men and women with a boy carrying a lamb are marching from the left, preceded by a man who is armed with a short sword, the woman in the centre of the group carries two birds of the parrot tribe, and has on her head a large jug, the monogram is in the right hand lower corner; 80 millim. by 90, but apparently has been cut.

GIOVANNI ANTONIO DE BRESCIA.

128 *The Virgin and the infant Jesus;*

160 mill. wide—190 high.

The Virgin is seen in front, at half length, her hands joined, the head turned a little to the right, ornamented with an aureol and veiled. The infant is seated on a table and partly covered by a fold of his mother's dress, he holds a little bird with both hands. A curtain is behind the group. To the left upon a table is a tablet with the mark IO. AN. BX.

Brulliot, in his table of monograms (page 93), and Malaspina in his catalogue (page 40), are the only persons who have noticed this print, at least in the state in which it is found in the Cicognara Cabinet. Heineken, Ottley, De Angelis (in his additions to Gori), and Malpé, have, however, mentioned a "Virgin adoring the infant Jesus," but with a Saint Joseph sleeping, and the mark IO. AN. BR. Zani has also given a description of it under the title of Nativity (Enc. Méth. II. partie, vol. iv. p. 342), adding, that in the background to the top are seen a castle and some clouds. Neither of these particulars agrees with the piece now described, and although Brulliot seems to suspect that the impression he describes is from a retouched plate, where the curtain occupies the place of St. Joseph asleep, we are of opinion that there is nothing in common between the two prints. The original plate is in the collection of the Marquis Malaspina. It is engraved on both sides, the other subject being a Venus leaving the bath, with the mark of Albert Durer, but in fact after a print by Marc Antonio, with some variations in the background.

129 *Panel of Ornament;*

99 mill. wide, by 276.

In the lower portion a warrior is seated in a chair of antique form; towards the centre, a naked man, turned to the right, holds in one hand a monstrous serpent. Above, a figure standing with two wings of a dragon is holding a horn, the lower part of his body terminating in a bird. Near this figure is a trophy of arms on which is a tablet with the words "Du. For."

130 *Panel of Ornament;*

112 mill. wide—285 high.

A winged chimerical figure with the face of a woman, is standing in the lower portion of this print; towards the centre is an infant seated feeding an eagle; in the upper part to the left is a young man standing having behind him a large lighted torch, and to the right a Satyr.

131 *Panel of Ornament;*

68 mill. wide—198 high.

In the lower portion are two children standing with vases of perfume, by two sides of a tripod decorated with three heads of goats. At the top are cariatides upon a balustrade, composed of a male and female Satyr supporting a cornice in a decorated semi-circle and enclosing a landscape.

*** The measurement given above is taken from an impression somewhat cut.

BUONINCONTRO DE REGGIO.

A goldsmith, native of Reggio, a small town in the Duchy of Modena, flourished in the latter part of the fifteenth Century.

132 *The Annunciation;*

319 mill. wide, by 339 high.

The angel with wings is kneeling on the right, a nimbus round his head, a lily in the right hand and in his left, a scroll on which is inscribed in reverse and in semi-gothic characters "AVE. GRATIA. PLENA.—DOMINVS. TECUM." The Virgin is also on her knees, to the left, a nimbus round her head, her hands joined and her figure surrounded with rays of glory; before her is a table covered with an embroidered cloth, and upon it a book. Above is seen God the Father half length with a large beard, in a glory and surrounded by ten cherubim. The Holy dove is seen near the ear of the Virgin. By the side of the Virgin is a bed and by the Angel, two trees, the back-ground is strewn with stars. In front are several plants in flower, and in the corner to the left, a rabbit is standing on its hind legs. The entire subject is enclosed between two pillars ornamented with foliage interlaced with ribbands, upon the capitals of which are placed two winged angels who are holding back two curtains; the pillars rest on two reversed capitals. At the top is the inscription in characters reversed "BONIMCOMTRVS—DE REGIO FECIT."

*** This plate is engraved in the dotted manner and was evidently never intended for printing from, as the portions that should be light in a print are dark and *vice versâ;* it was without doubt intended as a votive offering in some religious establishment, but having become the property of the Abbé Bianconi, secretary to the Academy of the Fine Arts at Milan, he caused a very few impressions to be printed, and from one of these the above description is taken. A description of it will also be found in a letter from Mons. Charles Malunisi, printed in "Cicognara, Memoires sur la Calcographie, p. 94;" Tiraboschi speaks of it in the 6th vol. of his "Biblioteca Modenese;" it is mentioned also by Zani, but was unknown to Bartsch and Ottley.

ZOAN ANDREA.

133 *A Sybil, after Raffaelle;*

width 85 mill.—heighth 110.

She is sitting on the right, seen in a profile, reading from a book which she holds in her right hand, her left arm is hanging by her side. Before her a child holds with both hands a lighted torch tied with ribbands. The background represents a chamber. The monogram Z. A. V. is upon a tablet attached to the seat of the Sybil.

BENEDETTO MONTAGNA.

134 *The Virgin surrounded by Angels* (Bartsch, 5.)

201 mill. wide—265 high.

The Virgin, full face, with her hair descending on her shoulders, is standing upon a pedestal, her left hand is raised and extended in front; two angels appear to sustain her arms, four others, two on each side, are near her knees and four cherubim near her shoulders; in the upper part of the print is God the Father giving a benediction with the right hand and holding a globe in his left. From his head proceeds a triple ray of glory and a nimbus of light separates Him from the Holy Ghost who

is beneath. In the background is a mountainous landscape, and a city surrounded by fortified walls and towers. On the left is a very large church; another city appears in the distance to the right.

*** The description of this print in "Bartsch" is very imperfect, he having taken it from an impression that had been much cut.

135 *An old man seated—(St. Jerome?)*

117 mill. wide—126 high.

This figure is seen in front, the head bald, with a large beard, wrapped in a large cloak and holding on his knees, with both hands, an opened book, in which he reads. A landscape with buildings is represented in the background to the right. To the left, in the distance, is a man, and towards the middle a lion turned in profile towards the right.

DOMENICO CAMPAGNOLA.

136 *A Bacchanalian group of children;*

123 mill. wide—92 high.

A group of twelve naked children dancing in a circle to the sound of two tambourines played by two of the group, in the centre below is an inscription in three lines. DOMINICUS—CAMPAGNOLA—1517.

A. V.

137 *St. Peter and St. Paul bearing the Holy handkerchief;*

141 mill. wide—130 high.

The two Saints are standing; St. Peter on the left, with two enormous keys; St. Paul on the right with his sword by his side. With their right hands they hold the Holy handkerchief; beneath on a tablet hanging from a shrub, is the monogram A. V.

*** This print is usually found, with a tint printed over it from a wood-block, and was published in a set of theological questions printed about the end of the fifteenth century.

ENGRAVINGS BY ANONYMOUS MASTERS OF THE ITALIAN SCHOOL ANTERIOR TO THE TIME OF MARC ANTONIO.

138 *The Crucifixion;*

72 mill. wide—103 high.

Christ, dead, fixed upon the Cross, his head crowned with thorns and surrounded by a nimbus, occupies the centre of the print: on his left is St. John and to the right, the Virgin, both standing with their hands upon their breasts: the head of the Virgin is covered with a veil, both have nimbi round their heads. The subject is enclosed in a border of foliage, nine millimetres in width.

139 *A Saint;*

72 mill. wide—103 high.

The species of saw or cleaver which this figure bears in his right hand, induces us to believe that it represents St. Simon or St. Bartholomew. He is represented full length with a cap on his head surrounded by a nimbus, clothed in priestly habits and a closed book in his right hand; the subject is enclosed in a border of foliage nine millimetres in width.

140 *Saint Sebastian;*

In the centre is the Saint attached to a column by a cord which passes round the middle of his body, round his head is a flat nimbus and his body is pierced by twenty-two arrows. A little angel coming from a

cloud in the upper part to the left appears to address consolation to the martyr: two executioners are below, that to the right is occupied in loosening the knots of the cord, the other to the left is seated, holding two arrows in one hand and a bow in the other. The pedestal of the column supported on two balls bears in the centre this inscription: "S.—SEBASTIA—NVS."

*** The background of this print is white and the shadows are almost entirely managed by single strokes very fine and closely laid together; the style is of very ancient date.

141 *A Saint;*

101 mill. wide—148 high.

This figure is turned towards the right, sitting upon a bank, his feet resting upon a joint stool. The head, which has a pointed beard, is covered with a cap, which falls down on either side, and is surrounded by a nimbus; the body is very well draped in an ample capuchin tunic. A rosary is suspended from his girdle and pointed shoes cover his feet; with his right hand he holds a great Cross resting on his shoulder and in the left hand a roll of paper.

*** The background is blank; the shadows are rendered by close and very fine lines terminated by points and rarely cross-hatched.

142 *Saint Jerome;*

193 mill. wide—273 high.

The Saint in the centre of the print, is seen in front seated before a table writing in a book opened before him, and which he holds in the left hand: at the right upon this table is a reading desk filled with books and a crucifix; to the left an inkstand and other books. On this same side an hourglass rests on the sill of the window, and the hat of the Saint is hanging from the wall. The lion is at his feet, and in the background is a small bookcase partially concealed by a curtain.

*** The style of this print is dry and hard, but correct; and the cross-hatchings are executed with much knowledge. The right hand of the Saint is blank and appears unfinished.

143 *The prophet Isaiah;*

185 mill. wide—103 high.

The prophet is lying down, his head to the left, seen nearly full face, with a great beard, and covered with a veil and leaning upon his right hand; the other hand is open upon his breast. On the stone upon which he rests his elbow is a tablet upon which we read: "EGREDIETUR VIRGA—DE RADICE JESSE—ISAIAE 11." A fig tree behind the prophet extends its branches from one side of the print to the other.

144 THE JUDGMENT OF PARIS—QUINTIUS CURTIUS.

285 mill. wide—198 high.

These subjects are enclosed in two medallions, 146 mill. in diameter. In the first, to the left, Paris is sitting under a tree holding in his right hand the apple of discord, and having before him the three goddesses quite naked, but without any emblem. At the right of Paris are three sheep, and in the background is represented a city with a castle; in the upper portion of the print is a scroll with this inscription: "UN BEL. VOLTO. PIU. PO. CHA. ROBA. O. SENO."

In the second, to the right, is Curtius on horseback holding a baton in the right hand and leaping into the gulph, of which we see a portion in front; behind him are four warriors, two on each side, with a castle in the distance. A scroll in the upper part bears this inscription: "UN. BEL. MORIR. TUTA. LA. VITA. HONORA."

The space above, and between the medallions, is filled with scrolls of ornament, in the centre of which is an owl, beneath are two subjects of children; in that to the left are six children fighting with weather vanes with a dog between them; in that to the right there are eight, four of whom are dancing to the sound of a flute played by a fifth.

*** The style of this curious print much resembles that of the famous cuts in the "Songe de Poliphile."

145 *An allegory;*

386 mill. wide—258 high.

To the left, Fortune, naked, her eyes bound, standing upon a winged globe, which in its rapid course raises clouds of dust, advances, followed by four menacing warriors; in the centre, two other warriors have seized by the hair, shoulders, and clothes, and brought before the Goddess a young woman, who in an attitude of supplication endeavours to appease her anger. To the right, is another warrior furiously pursuing a band of people, who by their attributes, such as the globe, the palette, books, &c., seem to represent the Arts and Sciences. One among them, who from his appearance and roll probably represents an orator, appears to confront the warrior. In the background is a fountain and a palace of rich architecture built in a rock, on the summit of which is Mercury, who apparently is receiving his orders from a goddess who is without any characteristic emblem.

*** Zanetti was of opinion that this allegory was intended as a representation of the fortune of war, which puts to flight the Arts and Sciences, and that the Goddess on the rock was probably meant to represent Peace ordering Mercury to put an end to the evils of War: he observes that the design of this singular print is very good, and the effect produced by hatchings rarely crossed is agreeable and disposed with good taste. It appears to have been executed in the early part of the 16th century.

146 *An academical figure;*

148 mill. wide—162 high.

An aged man, seen in profile, turned towards the left, naked, and sitting upon a stone covered by a cloth. In the left hand he holds a long stick, divided at the top into two branches, one of which terminates in a species of puppet with a very long beard; a light shrub springs from the rock and crosses the right leg of the figure. The trace of a hole for a nail is visible about half way up on the left hand side.

147 *A fifer, a drummer, and an ensign;*

169 mill. wide—151 high.

These three figures are seen in front, at full length, the drummer in the centre, the fifer to the left, fantastically dressed, with plumed bonnets. The ensign has a large flag, and a cross embroidered on his breast; above we see the sun shining; the ground is covered with herbs and vegetables. To the right is the small trunk of a tree.

148 *The milk seller;*

121 mill. wide.—210 high.

A peasant, seen in profile, turned towards the right, and with naked feet, carries on his shoulders two covered buckets: an ornamental staff is in his right hand. Several small ships sailing on the sea are seen in the distance enclosed on the right by mountains. In the upper part is inscribed: "LATE DONE LATE FRESCHA."

149 *Panel of ornament;*

63 mill. wide—169 high.

An infant sitting below, having between his legs two cornucopiæ, supports

on his head and with his raised hands a candelabrum surmounted by an Heraldic eagle; two ornamental scrolls are on either side of the candelabrum terminating in the upper portions by winged griffins.

150 *A frieze after the antique;*

270 mill. wide—68 high.

In the centre is a medallion with the portrait of a man in bust, supported by two very small female Satyrs; three winged infants with baskets of flowers are on each side; the two towards the centre assist in carrying the medallion and have two dogs near them. Between the legs of these children a river God is reposing, and to the left, a woman with a cornucopia; behind them are two other children, and two rabbits are playing in front.

151 *Portion of a frieze;*

205 mill. wide—50 high.

Two winged infants support a cup in which is represented a shell enclosing an Heraldic crown with a red cross upon a field of argent. At the right, in a square, is another cup ornamented with a rosette. *Described from an imperfect impression.*

AGOSTINO VENEZIANO.

152 *Hope;*

128 mill. wide—178 high.

Represented as a woman; turned towards the right, followed by a dog: she bears in her hands a basket of yeast, upon which the sun (seen to the right above) darts his rays. The background represents a landscape through which flows a river, and on the left is a large withered tree. In the corner below, to the right, is a stone with the date 1516 and the mark A. V., the letter A. is in the gothic character; on the opposite side is the address of Antonio Salamanca.

153 *Three caricatures;*

117 mill. wide—150 high.

To the left is an old woman seen in profile, with a large bonnet on her head, her lower lip projecting considerably beyond the upper: she holds in the left hand a purse which a man placed on the right, of a most repulsive aspect, appears to wish to snatch from her. Between these two figures is another man, a sort of buffoon, laughing. The background is dark but towards the corner to the right, above, we notice in white the date 1516, and beneath, the mark A. V. of which the letter A. is in the Gothic character.

MARCO DA RAVENNA.

154 *The infancy of Romulus and Remus;*

335 mill. wide—254 high.

Copied from the celebrated group in bronze in the Capitol, representing a wolf suckling Romulus and Remus: upon the pedestal is inscribed "Lupæ. Romulum. et. Remum. urbis. conditores. lattantis.—Antiqvvm. ac. æneum. in. Capitolio. signum." Beneath is the mark R and a date, singularly expressed.

155 *The taking of Carthage;*

586 mill. wide—426 high.

The Roman soldiers descending into the ditches of the ramparts of Carthage, bearing ladders, are repulsed by the besieged; a little further towards the right, is seen the attack on one of the gates of the City, and

in the back the battering rams. Upon the parapet of the tower in the front to the left, near to the ladders borne by the assailants, is the name of the City "CARTHAGE," and lower down the mark "R" between two points. In the lower part in the centre we read, "EXCV. SALAMANCA MDXL. The letters R. Q. P. S. in reverse are upon a flag carried by a warrior seen nearly in the centre.

156 *Victory of Scipio;*

539 mill. wide—410 high.

Scipio on horseback towards the left, surrounded by his captives, is giving his orders and receiving the prisoners. To the right is the Carthaginian camp fortified by a palisade, from which the soldiers come, who are repulsed by the Romans. In the centre of the lower part of the print, is the mark R between two points, and the inscription "P. COR. SCIPIONIS. VICTORIA.—EXCVDEB. ANT. SALAMANCA. 1540."

*** Described by Bartsch among the anonymous prints of the School of Marc Antonio, in the 15th vol. p. 31. In the same volume and page he has described "The interview between Scipio and Hannibal" in the same category, whereas it is extremely probable that it was executed by Marco da Ravenna, and with the two prints described above, formed a set illustrative of the actions of Scipio.

157 *Panel of ornament;*

119 mill. wide—203 high.

A vase surmounted by a lamp and resting on a ram, from which spring several scrolls of ornament on both sides.

ÆNEAS VICO.

158 *Portrait of Andrea Bollani;*

112 mill. wide—150 high.

A bust seen in profile, turned to the left, enclosed in an oval, round which are the words "IL MAGNIFICO ANDREA BOLLANI D'ANNI XXV. P. 1." at the bottom to the left," "*Enea Vico da P. invent. facieva.*

159 *Christ healing the lame;*

398 mill. wide—243 high.

Christ followed by his apostles and surrounded by several other figures, is represented under the vestibule of the temple ordering the lame to rise up and walk. Between the columns to the right is the address, "Jacobus Laurus exc., and between those to the left, Rafael invenctor."

160 *Francis Petrarch;*

73 mill. wide—119 high.

A bust, in profile, turned towards the left, crowned with laurel and enclosed in an oval, round which is inscribed "FRANCESCO PETRARCHA." It is surrounded by several ornaments, and above in a cartouch "*All illus triss. S. Marchese d'Oria.*"

*** Companion print to No. 237 of Bartsch—"Laura."

161 *John Boccaccio;*

72 mill. wide—119 high.

A bust, in profile, turned towards the left, crowned with laurel and enclosed in an oval, round which is inscribed "GIOVANNI BOCCACCIO." Between the ornament above is the dedication, "*Al S. Gio. Vincenzo Vigliena illustre S. mio.*"

162 *Fiammetta Boccaccio;*

70 mill. wide—121 high.

A bust three-quarter face, turned towards the right, crowned with leaves

and enclosed in an oval, round which is inscribed "La Fiammetta del Boccaccio." Between some ornaments beneath is the dedication, "*Al S. Gio. Vincenzo Pinello magnifico S. mio.*"

JOHN BAPTIST GHISI.

163 *Frontispiece to "Poésies des Ethérés;*
148 mill. wide—200 high.

Pallas and Mercury, the first with lance and buckler, the second with his caduceus, a purse and a ram are standing on two sides of an oval enclosing the device of the Academy of the *Ethérés* (viz., Apollo in his car floating in the air), round this oval is inscribed "Victor se tollit ad auras," and beneath is a mask bearing a large cartouch with the inscription "Rime degli academici—eterei—dedicate alla serinissima—Madama Margherita di—Valois duchessa—di Savoia." In the corner to the right, below, is the mark A. S. in very small characters.

*** Is this the same plate as No. 19 of Bartsch, with the device and inscriptions altered?

DIANA GHISI.

164 *The martyrdom of Saint Agatha;*
187 mill. wide—255 high, including a margin of 16.

The Saint is in the centre, her hands tied behind her back and attached to a tree, at the right an executioner is ready to tear her breast with a pair of pincers; to the left is a warrior upon his knees and leaning on his lance, who appears to expostulate. On the ground is another pair of pincers, and near it, to the right, "Diana in cidebat Romæ 1577." The following verses are in the margin below—

Verberibus frustra exerces et forcipe tortor,
Quæ nullo frangi membra dolore queant.
Tormenta insontem recreant nocitura tyranno.
Poena illum et gravior mulcta dolorg. manent.

165 *Saint John and Saint Paul; after Nicholas de Pesaro;*
216 mill. wide—300 high, including a margin of 4.

The two Saints are standing, clothed in the Roman style, with the palm of martyrdom in their right hands and bearing in the left their swords. In the upper part are seen among the clouds two choirs of Angels singing, and from the centre descends another angel with two crowns. The background represents a landscape having in the middle a small round temple. To the left below is inscribed "Nicolaus Pesaurus invent," to the right "Diana Mantuano civis Volaterana incidebat 1579," and in the margin below, "SS. Joannes et Paulus."

*** The earliest print upon which we find her style herself a citizeness of Volterra.

166 *Adoration of the Shepherds; after Paul Rossetti;*
265 mill. wide—337 high.

The Virgin is kneeling near the infant Jesus, who is lying on the earth in the centre of the print. Towards the left is Saint Joseph leaning on the Ass, and in front are two shepherds, of whom, that to the right holds a bagpipes and a stick, the other has a basket of fruit. An angel above, with a sign, is sitting on the clouds. A pasture in which an ox is feeding is seen through some rustic arcades, and in the distance, a plain bounded by mountains. To the left, below, is inscribed,

"Jo Paulus Rosettas Volater. invent."
"Diana Mantuana civis Volaterrana incidebat Romæ 1583.

CÆSAR REVERDINO.

167 *Mars and Venus ;*

343 mill. wide—243 high.

Mars quite naked but with a helmet on his head, is lying on a bed with Venus naked between his arms, while a little cupid is hanging to her breast ; near the bed is the complete armour of Mars.

168 *The children and the throne ;*

263 mill. wide—162 high.

Six infants are playing in a hall ornamented with a frieze of festoons, and lit by three small windows, through which are seen some trees. The floor is paved with square tiles, and towards the left is a very large throne of marble.

MARIUS KARTARUS.

169 *The man of sorrows ;*

75 mill. wide—112 high.

Christ is sitting on a stone in the centre, turned slightly towards the left. His head is crowned with thorns, his feet and hands are pierced with nails, and a jet of blood flows from his breast. In his right hand he holds a brush, and in the left a scourge, a nimbus of triple rays surrounds his head. In front upon the ground are three nails, and to the left, below, a stone with the monogram of Kartarus and the date 1560. The margin below has an inscription commencing " DEUS TIBI SE TU, &c."

DOMENICO ZENONI.

170 *A bacchanalian subject ;*

236 mill. wide—176 high.

A dancing Bacchante is in the centre of the print ; towards the left is seen a faun and a female Satyr who raises the right leg to draw towards her a goat that an infant is holding by the horns. To the right are two other children carrying a basket of grapes, and in the lower part on this side is the mark in very small characters " Dominicus Z. excu."

CHMRZO. I. VEN.

171 *The conversion of Saint Paul ;*

424 mill. wide—287 high.

In the middle of the print the horse is falling with the Saint, who is assisted by two men. Several other frightened horses are on both sides, of which, one upon a hillock towards the left is capering, while the rider who holds a javelin in his hand covers himself with his shield. Above, is God the Father surrounded with rays of light. Near St. Paul we read, " DV—E—Co—ST—CA," and towards the corner to the left below is the monogram.

*** Some impressions bear the date 1539.

O. O. V. I. VEN.

172 *Jealousy ;*

256 mill. wide—361 high.

A naked man seated on a hillock ; his left arm is enveloped in the folds of an enormous serpent who is gnawing his breast, and his right hand grasps convulsively the tail of a lion that is tearing his thigh. Behind the hillock is a naked figure in flight with the hands raised to heaven : towards the right a tree elevates its branches to the top of the print, and to the left on the clouds is a cupid shooting an arrow at the principal

figure. The lower margin encloses in a cartouch an Italian sonnet commencing "*Non di Laocoonte il duro esempio, &c.,*" and describing the despair of a deserted lover; beneath, is the address of Salamanca and the date 1542. Near the right foot of the man is the mark O. O. V. I. VEN. of which the letters VE are joined together.

Z. B. M.

173 *An allegory;*

243 mill. wide—377 high.

A woman dressed according to the antique, and placed in the centre, opens a rich coffer in the form of a sarcophagus containing several books; and from which emerge four serpents and some bats; she has her hand before her eyes as if to open them. Another woman blows on a brand and lights a lamp, and a man with horns appears to fly in extreme terror. In the upper part we see Apollo sitting in his car and a part of the Zodiac with the constellations of Pisces and Aquarius. This singular print bears three monograms or marks, the first nearly effaced, Z.B.M. 1557 is in the lower margin to the left, the second D.B. is in the same margin towards the right, and the third, beneath, is composed of the letters D.I.B. joined together and enclosed in a tablet with the date 1643. Upon one of the books in the coffer we read DEBITO (the B and the T in reverse), upon another PORTGLO, and upon a third JO . . . L.

*** In the collection at Munich is an impression with the monogram J.B.M. alone.

In the Bibliotheque at Paris is one with the additional monogram D.B.

In the Cicognara collection is that here described.

A. M. (Vol. IX. p. 548.)

174 *Saint John;*

81 wide—121 high.

The Saint is standing, slightly turned towards the left and holding a book in one hand, while with the other he appears to turn over the leaves. A landscape is represented in the distance and the eagle is to the left in front near a stone upon which is the monogram and date 1566.

*** Brulliot describes an impression of this print with the date 1567, in the Collection of Baron Stengel at Munich.

M. M.

175 *Apollo and Marsyas;*

310 wide—237 high.

Apollo standing in the middle, holds in the right hand a knife and with the left shows the skin of Marsyas to Midas, who seated to the right is leaning on the trunk of a tree: near him is a man with a large beard, horned, crowned, and holding the baton of a general and followed by a lictor and his soldiers. To the left are two large trees to which Marsyas is attached by the right arm, and nailed by the left foot, the head and body hanging down; his unfortunate flute is lying near him. Behind the trees are an old female Satyr and several fauns, and on this same side suspended to a branch is a tablet with the words FRANC. MED.—MA ETRUR.—D. 11, P.B,M.—15 D.D. 81—MM.

C. A. F.

176 *The annunciation;*

471 wide—269 high.

The Virgin kneeling on a cushion near a prie-dieu, is placed to the left under a vestibule; opposite to her the Angel of the Annunciation is also kneeling, the hands crossed upon his chest and holding a lily. A great number of Angels follow him, and the Holy Ghost is above, from whom proceed the rays that illuminate the figure of the Virgin. Upon the pedestal of a column near the centre, we read, ROUS. FL. INVENT., and in the corner below to the left is the monogram, the letters of which are interlaced.

M. G. F.

177 *Mars and Venus;*

314 wide—404 high.

Venus is lying quite naked upon a bed and Mars standing towards the right, appears to be unfastening his armour. A cupid holding a torch raises the curtains of the bed, and upon a bracket on the other side is a statue of Hymen. Below, to the right is inscribed "RAFELLO. DA. REGGIO. IN.," and upon the bracket, the monogram.

ANTONIO FANTUZZI.

178 *A nymph and a Satyr;*

267 wide—370 high.

A Satyr embracing by force a young naked woman whom he is endeavouring to place on his knees, and whom she repulses by putting her hands on his face; a cupid tries to rob him of the club which he holds in his right hand, another pulls him by the horns, while a third takes him by the shoulders and endeavours to disembarrass the legs of the nymph. In the background is represented a forest, and in the front is a pipe with the mark, A. F. in reverse.

179 *Procession of troops;*

440 wide—296 high.

A group of several men armed with bucklers are marching in front of a convoy of chariots, horses, and soldiers, their path is towards the right. In the front we remark a warrior on horseback armed in the Roman style and bearing a basket of fruit, his horse being led by a soldier; following him is a chariot filled with women and children; *no mark.*

MASTER OF 1466.

180 *St. John in the isle of Patmos;*

139 wide—207 high.

The saint is in the centre of the print, kneeling on his right knee and having a book open upon the left, he dips a pen which is held in his right hand in an inkstand held in his left, while he raises his head towards the Virgin who appears above on the right, standing on a crescent with the infant Jesus in her arms. The Eagle is in front of the Saint and to the right, on the ground a book. Behind are some rocks and at the foot of that to the left (which is very high and terminates in two points) are two hinds running. Seven great birds are

perched upon these rocks. In the distance is a city with the sea flowing in front ; *no mark or date.*

*** Supposed to be the original print from which No. 55 of Martin Schœngauer's works was copied, it has also been copied by I.v. Mecken (No. 231) and by the Master of the Monogram, No. 353 of Bartsch's catalogue.

LUCAS KRUG.

181 *The Virgin and the infant Jesus.*

108 wide—130 high.

The Virgin seated and turned towards the left is leaning against the trunk of a tree. With the right hand she supports the infant Jesus, while with the other she raises a part of her robe to give him suck. In the back ground is represented a large gate through which we perceive a castle in a landscape. The monogram is on a tablet suspended from the branch of a tree to the right.

HANS SEBALD BEHAM.

182 *Medallions of the artist and his wife.*

117 wide—54 high.

In the first of these medallions to the left is the bust of a woman turned towards the right and seen in profile, with this inscription, " ANNA BEHAMIN. ALT. XXXVI. JAR. MDXXXX." In the middle of the second is the monogram " IS. B" surrounded by two branches of laurel, and in the third, to the right, is the bust of a man seen in profile and turned towards the left, with this inscription, " SEBOLT BEHAN. MALER.XXXX JAR ALT MDXXXX." Beneath the centre medallion is the monogram of Hans Sebald Beham, and the words " *sculpsit in lapide.*"

*** Hollar copied this print in the reverse direction ; see Parthey's catalogue of Hollar's works. No. 2625.

HENRY ALDEGRAVER.

183 *Panel of ornament.*

23 wide—119 high.

In the lower part of the print, an infant turned towards the right holds with his left hand, a cornucopia and embraces with the right a branch from which spring sprigs of foliage that fill the rest of the plate. A tablet with the monogram is in the lower corner to the right.

HANS BROSAMER.

184 *A village fête ;*

A circular piece 85 in diameter.

A landscape, divided into two parts by a river, on which are several boats ; in that which is nearest to the spectator, covered by a decorated seat, a man and woman are seated ; groups of people are promenading on the banks of the river. The monogram is towards the right, near a large boat.

G. F.

185 *Two architectural capitals ;*

40 wide—72 high.

These two capitals are of a very good, although strange style, and with foliage on the sides are placed one above the other. In the centre above is the mark " G. F."

186 *Frieze of ornament;*

140 wide—23 high.

A vase in the centre between sprigs of foliage, on each side are the halves of other vases, beneath the vase in the centre is the mark.

W. I.

187 *Design for an etui;*

25 wide in the centre—140 high.

The lower portion of this design is occupied by a winged infant standing and seen nearly in front, his left arm reposing on an escutcheon of arms. The centre is filled with arabesque ornament, and in the upper portion is the figure of a warrior without his helmet, with his left hand upon an escutcheon of arms, and holding with his right a halbert resting on the earth. The mark is very near the head of the infant.

188 *Design for an etui;*

25 wide in the centre—130 high.

The lower half of this design is filled with arabesque ornament; in the upper half is the figure of a German nobleman having his head covered by a cap ornamented with feathers, and pointing with his left hand to a skull, which, supported on his right arm, is half concealed beneath his robe.

JOHN LADENSPELDER.

189 *Frieze of ornament;*

287 wide—54 high.

A man and a woman are in the centre upon their knees, their left legs terminating in scrolls entwined with serpents, and in which on each side two figures are seated. The mark of the engraver is in a small shaded cartouch in the centre below.

MARTIN TREU.

190 *A composition of ornament in two semicircles;*

103 diameter—70 radius.

In the middle of the first of these arches is the head of a man seen in profile and turned towards the left, with the head of a woman seen in a three-quarter view; an infant is standing on either side, and the rest of the print is filled with arabesque ornament. In the middle of the second arch is the head of a woman, seen in three-quarter view and turned towards the right, a man and woman are on each side, of whom the bodies, divided at the haunches, are formed by sprigs of ornament, the remainder of the print being filled with arabesque ornament.—*The monogram is in the first division.*

191 *Group of Peasants dancing;*

47 wide—61 high.

A peasant with his right arm round the neck of a young woman, who he is kissing, while he holds the head of a man in the act of vomiting; above, to the left is the monogram.

*** *This piece forms a portion of the incomplete set of "the dancing peasants" described by Bartsch under the numbers* 15 *to* 23.

CORNELIUS MATSYS.

192 *Abraham delivering Lot;*

137 wide—96 high.

A battle, where we see in the centre a warrior despoiling his adversary; to the left is a horse overthrown, and on the other side a soldier sounding

a horn. The sea is seen in the distance: upon a stone in the lower part, to the left is inscribed "*Gene.* 14," and in the corner above, on the same side, is the monogram and date 1545.

VIRGIL SOLIS.

193 *Portrait of Philip King of Spain;*
56 wide—65 high.

This portrait turned towards the left, is enclosed in a frame: above in a cartouch is inscribed, "PHILIPPUS HISPANIARUM REX CAROLI V FILIUS. AN. AE. S. XXII." At the bottom is the monogram, with date 1549.

*** *Companion print to number* 423 *of Bartsch's catalogue, the portrait of the Emperor Charles V.*

194 *The Captain and his troop;*
126 wide—72 high.

A group, composed of the Captain on horseback, marching towards the left, followed by three soldiers; the monogram is below, to the right.

*** *Companion print to No.* 260 *of Bartsch's catalogue.*

195 *A panel of ornament;*
45 wide—81 high.

In the centre of this design is a naked woman, standing and seen in front, having a cornucopia and a lyre under her arms. The letters V. S. are in the centre at the bottom of the print.

196 *A bear hunt;*
187 wide—34 high.

To the left, a bear pierced by a hunter's pike is attacked by four dogs; another bear to the right, defends himself against four dogs and two hunters. The monogram is to the left, above, between two trees, and is traced in double lines.

197 *A wild boar hunt;*
165 wide—34 high.

Three wild boars are pursued through a wood by two huntsmen and five dogs, and another huntsman with his dog is standing between the trees to the right. The monogram is at the foot of a tree towards the left.

198 *Four studies of animals and birds;*
81 wide—65 high.

In the first of these prints are five horses and a loaded mule. In the second, are sheep, goats, gazelles, and a rabbit. In the third, two camels, a unicorn, two apes on a tree, and a squirrel. In the fourth, storks, parrots, and other birds, and in the corner to the left is the monogram V S between an ostrich and a stork.

199 *Frieze of ornament;*
137 wide—40 high.

In the centre of this piece, are two winged infants, of which, that to the right holds one of his feet in his hand; the other supports himself on his hands with his legs in the air; near the latter is a lion. The monogram is to the right upon a vase of which only half is shown.

200 *The Judgment of Paris;*
151 wide—106 high.

Paris is lying on the ground towards the right, with the three naked goddesses standing before him; she who is on the left side has wings and as well as the one in the middle has a palm in her hand; Mercury near to Paris, under the figure of an old man, his helmet surmounted by a

cock, is presenting to Venus the golden apple. A little Cupid in the air is shooting an arrow at Paris; the monogram is below to the left.

201 *An ear-ring;*

90 wide—54 high.

This jewel is seen in two views, back and front; on the front it is ornamented with two Cupids riding upon marine horses and having in the centre a diamond, a ruby and three pearls. On the back are scrolls of ornament; the monogram is in the centre.

202 *A frontispiece;*

94 wide—34 high.

In a cartouch surmounted by two children is the following inscription: "DEI. REDT. BEDRACH. NIT. &c." The monogram is below.

203 *Design for jewellery;*

130 wide—38 high.

A design for chased interlaced ornament, in the centre of which is "VIRGILI SOLLIS."

204 *Design for jewellery;*

130 wide—38 high.

A design consisting of groups of foliage for jewellers and chasers, the monogram is by the side of the twig in the centre.

205 *Design for jewellery;*

77 wide—54 high.

In the upper part of this print, is the design for a clasp in three pieces, with an ape and two cupids represented on the two sides. To the left, below, is the monogram.

206 *Panel of ornament;*

81 wide—43 high.

This design is composed of interlaced ornament upon a black ground, nearly in the middle of which is the figure of a Satyr and below in the centre the monogram.

V.H.

207 *Frieze of ornament;*

99 wide—25 high.

A two-handled vase placed amongst scrolls of foliage, with the mark in the middle above.

M.

208 *Two soldiers with halberds;*

63 wide—45 high.

These two figures are standing, in old German costume, seen in profile, and walking towards the left, the first with his halberd on the ground, the second has it raised in the air; the mark is in the corner to the left below.

A H N S V.

209 *Panel of ornament;*

61 wide—85 high.

This design consists of a mask surrounded with interlaced work and with fruits, enclosed in a circle, with arabesque ornament above and below. Nearly in the middle at the bottom is the monogram composed of the letters above cited.

H.

210 *Three angels bearing the instruments of the Passion;*

94 wide—133 high.

The three angels are marching towards the right; upon a tablet suspended

from a tree to the left, above, is the inscription "*Qui petis ægra membra levare hic tibi dulces collige flores.*" Upon this same side, about half way up, is the monogram. Towards the right, below, is the date "1533." In the writing on the Cross "I R N F," the letter R. is in reverse; on the ground in front is a skull and three verses.

H. B. GRUN.

211 *Assumption of the Virgin;*

128 high—87 wide.

The Virgin naked, with her hands joined in prayer is borne into Heaven by a group of Angels, she is kneeling on the chest of one who is supported by another on his back, the lower portion is a rocky landscape, on the right of which is an old man with his right hand to his head and leaning on a stick in his left hand. The monogram is in a tablet at the left near the top.

I. B. (Vol. 8, p. 299.)

212 *Saint Matthew;*

80 high—48 wide.

On the right of the print, seated beneath an open arcade is the Saint with a pair of spectacles in his hand reading from a book held by an angel who is standing before him, the floor is in diamonds and squares, and a solid wall in the background reaches nearly half way up the print, the monogram and date 1525 are in the top left-hand corner. Of the same size and engraved in the same style as "St. Luke, No. 6," so that doubtless the four Evangelists were engraved by this master, although but one of the set was known to Bartsch.

213 *An etui;*

123 high—20 wide.

Design for an etui; composed of Vases, masks, and foliage, arranged one above another, among which may be particularly noticed a triple mask supporting a tazza on which are standing two birds; the monogram is at the bottom.

S. (Vol. 8, p. 13.)

214 *Adoration of the shepherds;*

96 high—68 wide.

A circular print with a scroll above, in which are "Te deum laudamus et glorificamus," and beneath in a similar scroll, "O Domine Jhesu Christi," both in an early character, the "S." is in the blank circle between the subject and lower scroll.

215 *The marriage feast of Cana;*

73 high—45 wide.

In an apartment decorated in the Cinque-Cento style is a square table at which are seated Christ, the Virgin, the bride and bridegroom, a lady in a man's habit and a man apparently in the dress of some religious order, a female in a network cap wait at table, and in the right hand corner is a man bringing in a dish, the top of the print is arched, and beneath the centre of the arch is a representation of the master of the feast welcoming Christ enclosed in a small circle; in the front to the right is a lad pouring wine from the jugs.

216 *The Holy Family ;*

230 wide—178 high.

In the centre of the composition, the infant Saviour newly born and lying on the ground is surrounded by the Virgin, Joseph and two angels on their knees and in the act of adoration; on the left a man supporting himself by a tree is looking on the scene; two angels above bear a scroll; while in the back ground are seen the shepherds with their flocks; behind the Virgin is an ox kneeling, and behind Joseph is seen an Ass feeding from a trough; a portion of the ruined stable, with a city and mountains in the distance, form the background; near the middle at the bottom of the print, is a lighted candle in a candlestick; and a little further to the right, the monogram.

C. R.

217 *The adoration of the Kings ;*

120 in diameter.

The scene is laid in the remains of a building, the ruined arches of which nearly fill the background in the front to the right. The Virgin and infant Saviour are seated on a portion of the pavement that is raised above the part in the front. The child is adored by one of the kings, whose crown is on the ground by his side, the two other kings are standing apart, one of whom is pointing out to his companion the star of Bethlehem shining above; on the right hand side Joseph is standing leaning on his staff, and in the centre of the lower part of the print is the monogram.

R. B. (MONOGRAM 281.)

218 *A frieze ;*

29 high—70 wide.

Combat between two centaurs in the water, each of whom has a female on his back.

*** Copied by I. B. *vide* Bartsch, No. 20.

219 *The Magdalen ;*

84 high—64 wide.

The Magdalen at the foot of the cross, and having a cup in her left hand.

A. P.

220 *The flagellation of Christ ;*

103 high—105 wide.

Christ is attached to a large column by cords, four soldiers are scourging him and several spectators are in a gallery in the back ground; on the front of this gallery is some ornamental scroll work; in the fore ground is seen another soldier reposing with his dog.

*** Of this artist no mention is to be found in Bartsch, nor in any writers on the subject of engraving; Brulliot makes no mention of the monogram, nor can any information be obtained respecting this artist or his works, although, notwithstanding a clumsiness in the drawing and design, the execution shows it to be the work of one accustomed to the practice of his art.

ZOAN ANDREA.

221 *Panel of arabesque ornament;*
540 high—80 wide.
Panel of arabesque ornament intermingled with figures, beautifully engraved on wood; lower portion copied from No. 23 of Bartsch, the upper division from portions of No. 22.

222 *Panel of arabesque ornament;*
535 high—80 wide.
A similar frieze; copied from No. 27 of Bartsch.

223 *Panel of arabesque ornament;*
520 high—80 wide.
A similar frieze, copied from 28 of Bartsch.

THE MASTER OF 1466.

224 *The Annunciation;*
104 wide—149 high.
The Virgin is kneeling in the middle of the print, holding a book in her right hand and having the left raised: her hair is long and flows over her shoulders. The Angel is kneeling on the right and holds a scroll with both hands. They are in a Gothic chamber; on their left is a table on which are two candles and an open book and beyond it an open window in which is a flower pot.

225 *The Annunciation;*
79 wide—123 high.
The Virgin is kneeling on the left of the print, having her left hand placed on a book on the same side; above her head is the Holy Spirit in the form of a dove, with rays of glory coming from an open window in the background, through the centre of which the infant Saviour is flying towards the Virgin. The Angel is kneeling on the right, holding a sceptre in his left hand and a scroll in his right. The event is represented in the interior of a room, in the background of which, on each side of the window, are two figures of Saints.

226 *The baptism of Christ;*
95 wide—140 high.
Saint John is kneeling on the left side of the print and appears to be pouring oil with both hands on our Lord's head; he holds a cup in his right hand and the cover of it in his left. In the centre above is the Almighty, a half length figure surrounded with rays of glory, and beneath Him the Saviour stands up to the ancles in the Jordan. On the right a kneeling Angel holds with both hands the Saviour's garments; the foreground is covered with plants.

227 *The transfiguration;*
110 wide—162 high.
Our Saviour is standing on a mount in the centre of the print, holding the globe in his left hand and raising the right in an attitude of benediction. One of the Apostles is kneeling in the centre in front and extends his arms in an attitude of surprise: another is seated on the right, and a third kneels in adoration to the left. In the upper part to the left is Moses kneeling and receiving the Tables of the Law from the Almighty, and on

the right he is exhibiting them to the people of Israel. At the top on each side of the Saviour's head is a half length figure, that on the left represents Moses, and that on the right is probably intended as a representation of Aaron.

228 *The Virgin supporting the dead body of Christ at the foot of the Cross;*
140 wide—206 high.

The body is extended across the print, the head being towards the left and the feet towards the right. The Virgin has her right arm placed beneath the body, the left arm of which she holds extended in her left hand; St. John is kneeling with one knee on the left, having his right hand beneath the Saviour's head, and wiping his own eyes with a napkin which he holds in the left; behind him stands Mary with a book in her right hand, and in her left the nails of the Cross; on the other side of the Cross, the Magdalen is standing wiping her eyes with her drapery which she holds in her left hand and holding the box of ointment in her right, in the background is a town with many spires, &c.

229 *Saint John and the two Maries lamenting over the dead body of Christ;*
104 wide—111 high.

The Virgin, with her hands clasped, in the attitude of prayer, has the dead body of Christ on her knees; on the left kneels Saint John, holding the Saviour's head with his right hand and having the other on his own head; to the right the Magdalen is kneeling with her hands up-raised.

230 *Noli me tangere;*
72 wide—101 high.

Christ appearing to Mary as a gardener; He holds a long staff surmounted by a banner and a cross in his right hand, and has in the other a spade which he rests on the ground; on the left the Saint is kneeling, her head surrounded by a nimbus and holding out both her hands; behind each of these figures is a tree, and along the background a hedgerow.

231 *The Virgin and child with two Saints;*
70 wide—104 high.

The Virgin is seated in a Gothic chamber coved above, with the Saviour sitting on her knees, to whom she offers the breast with her right hand; to the left stands an Angel, seen in profile, and to the right a Saint, having the appearance of a Bishop; near the top of the print are two keys crossed, and near them on the left is the date 1460?

232 *The Virgin and infant Saviour;*
76 wide—123 high.

The Virgin is seated upon a bench with the infant Saviour on her knee, whom she supports with her right hand while with her left she offers him a pear; above her is an ornamented Gothic canopy supported by pillars on each side.

233 *The Virgin and child;*
95 wide—133 high.

The Virgin is seated in a kind of Cathedral stall, turned towards the right, supporting the infant Saviour, who is sitting on her left knee, with the left hand, and with the other presenting him a pear.

*** This print was copied by Israel van Mecken, *vide* No. 44 of Bartsch's catalogue of his works.

234 *The Virgin lamenting;*
88 wide—140 high.

The Virgin turned towards the left, is standing on a small mount and sup-

porting with both her hands the Cross, at the top of which are the letters "INRI." An imperial crown is on her head, and her eyes are turned downwards as if in lamentation.

235 *The Virgin and infant Saviour;*

120 wide—225 high.

The Virgin is standing on the globe, supporting with both hands the infant Saviour, who places his right hand on a globe resting on his knee and his left on his mother's neck; She inclines her head as if embracing him. Her figure is completely surrounded by rays of glory.

236 *The Virgin and infant Saviour;*

76 wide—101 high.

The Virgin seated on a Gothic throne, with the Saviour on her knee, to whom she offers the breast; A crown is on her head which is slightly inclined towards the left.

*** This print was copied by Israel van Mecken, *vide* No. 43 of Bartsch's catalogue of his works.

237 *The Virgin with the Dragon beneath her feet;*

142 wide—228 high.

The Virgin is standing on a portion of rock, trampling the Dragon beneath her feet; she holds the infant Saviour with both hands, his head is surrounded by a nimbus and he has both hands placed on his mother's bosom: Her head is turned towards the left, and her entire figure is surrounded by rays of glory.

238 *Saint Andrew and Saint Peter*

56 wide—95 high.

Represented at full length, and standing beneath a Gothic canopy; Saint Peter with his keys and holding an open book with both hands, is on the left side; Saint Andrew supporting his Cross with the left hand, is on the right.

*** This print forms a portion of the set described by Bartsch, No. 72, &c.

239 *Saint Catherine;*

98 wide—117 high.

Full length, turned towards the left, on which side the wheel lies on the ground before her; In her left hand, she holds a sword the point of which is on the ground, and in her right, a ring.

*** Copied by Martin Schoengauer, *vide* No. 65 of Bartsch's catalogue.

240 *Saint Christopher;*

79 wide—110 high.

Saint Christopher with the Saviour on his shoulders is crossing the sea towards the left, where a monk is holding out a lantern towards him, the monk is standing at the foot of some steps cut in a rock, at the top of which is his hermitage. The Saint leans with both hands on the branch of a tree which extends from the bottom to the top of the print: On the right is a man rowing in a boat.

241 *Saint Christopher;*

107 wide—171 high.

Saint Christopher crossing the sea towards the right, with the Saviour on his shoulders, and leaning with both hands on a tree: The hermit, with a lanthorn in his right hand, is waiting for him at the foot of some steps cut in a rock to the right, at the top of which is his hermitage. In the front are some plants, and a bird perched on the stump of a tree, and on the left, two mermaids, swimming in the water. In the distance to the left, is a ship in front of a town.

242 *Saint Christopher;*

140 wide—193 high.

Saint Christopher is crossing the sea from the left, holding the branch of a tree in his left hand and supporting the infant Saviour on his right shoulder; the hermit kneeling on the top of a rock near his hermitage holds out a lanthorn in his right hand towards the saint. In the background are some mountains with a town on the left and a ship before it.

243 *A Saint;*

60 wide—95 high.

A female Saint walking towards the left, holding a palm branch in her right hand and a basket in the other; she has a high headdress and her head is inclined towards the right.

*** Engraved very much in the style of Israel Van Mecken.

Three remarkably curious prints representing the heroes of Christianity, Judaism, and Heathenism, they each contain three figures having each its name above and six Latin lines beneath; they are all turned towards the right, the first and last lines on each print are only here given.

244 *The three Christian heroes, King Arthur, Charlemagne, and Godfrey of Bouillon;*

304 wide—244 high.

"Artur stat in ordine Pinces."

"Post morte, ⌒pi XI, c à nno.

245 *The three Jewish heroes, Joshua, David, and Judas Maccabeus;*

310 wide—232 high.

"ille nobilis Josue"

"ante datù ⌒pi in carnacions."

246 *The three heathen heroes, Hector of Troy, Alexander, and Julius Cæsar;*

310 wide—232 high.

"Hector de Troya Priamis filius"

"xlij ànis antiquà ⌒pstus nat."

247 *Combat between two horsemen and a winged dragon;*

158 wide—107 high.

Two naked men on horses turned towards the right, one of whom to the left has broken his spear by thrusting it through the dragon, the other, in the centre raises his right hand as if to strike, on each side is an ornament of fruit and foliage.

248 *A warrior;*

72 wide—167 high.

A warrior completely armed is directing his steps towards the left and holding a banner in his right hand, a shield is in his left and he raises his head towards a castle on the summit of a rock to the left, below which appear part of a crosier

249 *Group of warriors;*

178 wide—247 high.

A group of several warriors on horseback are directed towards the right. In the centre stands a man holding a lance. The background represents a mountainous country interspersed with the villages of Raffespunch, Marchdorf, and Bockhurn, the names of which are inscribed above each. In the upper part to the right is a man seated in a boat.

250 *An allegorical subject;*

310 wide—225 high.

In the centre of the print lies a dead body with its hands crossed, and above it an inscription commencing "Revertel Pulois" and below it "Si quis cet, &c." On the left is a female, her eyes bound, turning a wheel, on which are four figures of men, the centre one having a crown and sceptre. In the upper part to the left Christ (a half-length figure) is seen in the clouds, holding an orb and sceptre in his left hand and in the other a cord which is attached to the handle of the wheel. On the right is a figure of Death shooting with a bow and arrow at a group of popes and sovereigns seated in a tree which appears to be in a boat and in front of which are two small animals inscribed "dies" and "nox." In the centre towards the upper part is the figure of a monk holding a broad scroll on which are inscribed eight Latin lines. A variety of other Latin inscriptions are about the print.

251 *A pilgrim;*

76 wide—123 high.

The figure of a pilgrim, seen from behind, is directing his steps towards the left, but having his head in profile turned towards the right; he bears his staff crossed before him, and his bottle is suspended to his back.

252 *A female warrior;*

63 wide—95 high.

A woman turned towards the left holding a shield, on which is represented the view of a small town; it is held by a string attached to her left hand, and in her right she carries a helmet with a large plume of feathers.

253 *A female supporting a helmet;*

110 wide—152 high.

A woman, turned towards the left, and holding up her garment with her left hand is supporting a helmet, on which is a crest representing a man in a fool's cap; before her is a plain shield.

254 *The Resurrection;*

130 wide—184 high.

The Saviour is in the centre of the print coming forth from the tomb, with his right hand raised, and bearing in his left a cross on which is a banner; in front is a soldier sleeping on the ground with his head towards the right, and his shield at his feet near the left; in the background to the left is another sleeping soldier, with his head resting on the tomb, and on the right a third, who appears to have just woke up. In a square border is a Gothic inscription running nearly round the print, commencing "*Sic rexit*" and ending "*Sic fecit.*" In the upper corner to the left is the date "MVXXXVIII."

255 *The Crucifixion;*

57 wide—85 high.

The Saviour is on the Cross, with his head turned towards the left, and on the same side is St. John supporting the fainting Virgin; on the extreme left is a figure weeping. On the right side near the Cross is a soldier with a lance in his left hand, and pointing with the other to the Saviour; two other soldiers are near him. The inscription "I N R I." is on a scroll above the head of the Saviour.

256 *The Virgin;*

104 wide—149 high.

The Virgin directed towards the left is standing in an apartment, her long

hair flows over her shoulders and her hands are joined together in the attitude of prayer. To the left is an altar, on which lies an open book, with another closed above it. The subject is enclosed on each side and above by a plain architectural border, and in the centre at the top "e) ₀ e° ♭ ₀ Λ ≷"

ANONYMOUS PRINTS OF THE 15th CENTURY.

257 *Christ's entry into Jerusalem ;*

210 wide—285 high.

Christ mounted on an ass and followed by five of the Apostles is proceeding to the gate of Jerusalem on the right side of the print, beneath which are several people, one of whom places some drapery on the ground for the Saviour to pass over. In the centre near the top is a representation of the last supper.

*** Formerly in the Revil collection.

258 *Christ bearing his Cross ;*

200 wide—282 high.

In the centre of the print, Christ bearing his Cross, is proceeding towards the right, attached by a cord to the executioner who precedes him ; behind on the left is one of the apostles aiding him to carry his burthen ; towards the background is a group of horsemen, &c., and in the distance the three crosses with the Saviour and the thieves attached to them, with the Virgin fainting beneath that of our Saviour. In the background on the right, the executioners are fastening the Saviour to the Cross.

259 *The last Supper ;*

53 in diameter.

A small circular print ; near the centre in front is a vase, and Judas holding a bag is seated on the left.

260 *Saint George ;*

76 wide—117 high.

The Saint is on horseback turned towards the left, and holding a lance in his left hand, with the dragon dead on the ground towards the right ; on the same side in thedistance lies the Princess. On the ground near the margin to the left is a tablet with the letter

261 *Saint Hubert ;*

38 diameter.

A small circular print. In the centre of the print the Saint is kneeling before a stag which is on the right ; behind him stands his horse, and his dog is jumping up towards the stag.

262 *Martyrdom of Saint Catherine ;*

203 wide—283 high.

She is kneeling in the centre looking towards the right, where is seen the wheel broken by a violent storm of stones, &c., falling from the clouds above. In front on the right are four men who appear to have been killed by the falling stones, and behind the Saint are the King and his attendants who testify their amazement at the miracle.

263 *The Crucifixion ;*

273 wide—406 high.

The Saviour is expiring on the Cross in the centre, and on the left a man

on horseback is thrusting at him with a spear; the Virgin supported by St. John is fainting on the left, and on the same side is a man on horseback; a man behind is displaying an inscribed scroll. The subject is enclosed in a square border, having an inscription in the Gothic character, of one line on the top and two sides, and another of three lines at the bottom.

*** Engraved in a peculiar dotted style, much resembling wood-engraving.

264 *The Resurrection;*

123 wide—174 high.

The Saviour (three quarters figure), with his hands crossed, is represented rising from the tomb; on the left is an angel holding a pillow, another on the right holds a scourge; to the left above, a third displays the Cross, and on the opposite side is a fourth, with the spear, lance, and sponge. On the tomb is an inscription in one line, "Sepulcrum Domini nostri Jhesu Cristi."

*** Engraved in the same style as the print No. 263.

265 *Saint Jerome taking a thorn out of the lion's foot;*

190 wide—272 high.

The Saint is seated on the right, but turned towards the left and wearing a cardinal's hat, above which is an inscription in the Gothic character. The lion is seated towards the left, and places his right fore-paw on the Saint's knee, who holds it with his left hand, and with his right extracts the thorn. In the background to the right is a church, with a monk looking out of a door, and on the left is a representation of the penitence of St. Jerome in the wilderness.

*** Engraved in the same style as Nos. 263 and 264.

266 *Saint George and the Dragon;*

146 wide—108 high.

The Saint is on the right, with his left knee on the dragon, and piercing him with a sword which he holds in his right hand; his horse is behind him, and above, on a rock to the right, the Princess is kneeling. In the distance is a castle with a moat on which is a boat, and in the foreground to the left are five figures on horseback.

267 *The Virgin and child;*

235 wide—381 high.

The Virgin, represented at full length, is standing on an ornamental marble pavement, having the infant Saviour on her left arm who is holding an orb in his hand.

268 *The Nativity;*

63 diamater.

A small circular print; the Virgin is on her knees before the infant Saviour, who lies on the left near a stable, through the window of which appear two oxen. St. Joseph is in the centre towards the background.

269 *St. Anthony;*

38 wide—60 high.

The Saint holding a palm branch in one hand and a rope to which is attached a pig, in the other, is directing his steps towards a crucifix on the right. This print has a double marginal line.

270 *A panel of ornament;*

117 wide—95 high.

A branch of foliage springs from the left below, and rises to the top of the print, to both sides of which it extends; a stork is standing in the centre, with his left foot on the end of the branch, and with the other, clasping it about midway up. The monogram is under the bird's beak.

MONOGRAM.

271 *The Virgin and child;*

193 wide—209 high.

Represented at half length, under a richly carved Gothic building, and supporting the infant Saviour with both hands clapsed together. The child raises its right hand towards its mother's right breast which is exposed, and holds in his left an apple on his left knee, near the centre below is the monogram.

272 *Design for a seat in a Gothic cathedral;*

225 wide—216 high.

Design for a Gothic cathedral seat in three divisions, a circular print, surrounded by a Gothic border, and having a pinnacle nearly up to the top of the print; on each side above is a leaf scroll; to the left of the pinnacle is the monogram.

273 *Design for a cross or font;*

60 wide—272 high.

Supported on the backs of four lions, the one on the right has his mouth open and tongue out. Above on the left side of the pinnacle is the letter W, and on the right the remainder of the monogram.

274 *Interior of a Gothic chapel;*

111 wide—222 high.

Design for a Gothic chapel with four windows, through which is seen a landscape with a castle; the mark is in the centre above.

275 *Interior of a Gothic chapel;*

152 wide—178 high—diameter of circle 152.

A design of a circular shape on a square plate, for the interior of a Gothic chapel with three windows, and a seat on each side of that in the centre; in the upper part, to the left of a cross which rises above the circle is the monogram.

276 *An ornamental design;*

166 wide—128 high.

A branch of foliage springing from the right and inclining towards the left; a little to the left at bottom, is the mark.

277 *An ornamental design;*

148 wide—142 high.

A branch of foliage; the mark is in the upper part of the print.

278 *An ornamental design;*

225 wide—278 high.

A large branch of foliage springing from a root on the right of the print and inclining to the left. The monogram is in the centre.

279 *St. John the Evangelist;*

63 wide—149 high.

The saint is seen in profile and walking towards the left: he holds a book

in his right hand, whereon is the Lamb and with his left appears to give a benediction. The monogram is at the bottom of the print.

MONOGRAM.

280 *A pilgrim and hermit ;*

135 wide—153 high.

A pilgrim visiting a Holy hermit in his solitude, he has a cowl on and is seated on the left resting with both hands on a staff; the pilgrim, whose hands and feet are naked, is seated between two stumps of trees which support a sloping roof leaning against a grotto, at the entrance of which is a stone table ; above, near the leaves of a tree, behind the hermit, a bird is about to descend with some fruit in its beak ; in the centre, below, is the monogram.

281 *An ornamental design ;*

94 wide—121 high

A panel of foliage commencing at the left below, and extending in three principal branches over the whole plate. A bird, the head and neck of which only are seen, is hidden in the root of the design, and another is perched on the branch which extends to and droops on the right; below, in the centre, is the monogram.

282 *The aged lovers ;*

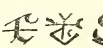
60 wide—82 high.

On the left, an old woman holding a stick in her right hand, appears to be taking a purse of money which a man on the right holds out in his right hand ; his left, is placed in the bosom of the old woman. The monogram is on a hillock to the right below.

283 *The peasants ;*

60 wide—85 high.

Two peasants, a man and a woman, walking towards the left ; the man has a club on the right shoulder, the woman carries a goose in her left hand.

MONOGRAM  **called STOSS.**

284 *The Virgin and infant Saviour ;*

133 wide—190 high.

The Madonna standing, seen in front, supporting the infant on her left arm and with the right hand holding up a rose to which she appears to draw his attention ; she wears a mantle which entirely conceals her feet and spreads on each side as if floating in the air. Her head and that of the infant are surrounded by circular nimbi.

FRANCIS VON BOCKOLT.

285 *A soldier fighting ;*

79 diameter.

A soldier seen in profile and turned towards the left ; he carries with both hands a pike, of which only the staff is seen. The background consists of mountains of different elevations and with a tree to the right.

286 *Adoration of the infant Saviour ;*

158 wide—196 high.

The scene is laid in a ruined stable ; St. Joseph and the Virgin are adoring

the infant Christ, who lies on the ground in the centre of the print. St. Joseph kneels on the left and the Virgin on the right. Behind him are the Ox and the Ass; above to the left, is an Angel flying and displaying a scroll; in the centre, below, is the monogram.

287 *Saint Anthony;*

66 wide—85 high.

The Saint is holding his bell and a staff (on which is a double cross) in his right hand, his left is placed in his girdle. The pig is in the corner to the right, and in the centre, below, is the monogram.

288 *Saint Christopher;*

155 wide—193 high.

Saint Christopher with the infant Saviour standing on his left shoulder is crossing the water towards the left, on this side are some rocks, on the summit of which is the hermit holding a lanthorn in his right hand; on the right, in the background, is a town in front of which is a boat rowed by several men. No monogram.

LE MAITRE A LA NAVETTE.

289 *The Virgin and Child;*

158 wide—225 high.

The Virgin, half length, standing at a window, on each side of which, under a gothic canopy, is the figure of a saint; she is on the left of the print, but directed towards the right, and holds up an open book with her left hand, in which she appears to be reading; the infant Jesus holding up a cherry in his left hand, is supported by her right. In the background to the right, is a town and a road on which two persons are walking; near the centre below, to the left is the word "ZWOTT," and towards the right "J. A. M." and the navette.

ISRAEL VAN MECKEN.

290 *Saint Veronica;*

41 wide—68 high.

She is standing in the middle of the plate, displaying the holy handkerchief; seen in front and enveloped in a mantle, which gives her the appearance of a nun; below in the margin is the name "*Israel.*"

291 *Two subjects of monkeys on one plate;*

114 wide—181 high.

In the upper portion, two monkeys are represented chained together, one sitting on the right, scratching the head of the other, who lies down to the left; in the lower portion are two monkeys, that on the left looking at his reflection in a mirror, which the other on the right (seen from behind) holds up to him in his left paw. In the centre, below, is the word "*Israel.*"

292 *A design for ornament;*

155 wide—130 high.

Two branches of foliage, one of which springing nearly from the centre curves towards the right in the middle, and then curves to the left above: the other springing from the right below, curves towards the left and again to the right above. The letters "I. M." are in the centre between two plants.

293 *The Nativity;*

82 wide—136 high.

In the middle of the print the Virgin is kneeling in adoration before the infant Jesus who lies on the ground; to the left, kneels St. Joseph stretching out his right hand. In the back ground is a ruined building, through the door of which on the right are seen two women seated against a hedge. Above the ruined building, near the centre, is a flying angel holding a scroll.

*** This print appears to be a copy of one by the master of 1466. (No. 11 of Bartsch.) It has no mark, unless one might have been in a margin below, which in the impression in the British Museum is cut off.

294 *The incredulity of Saint Thomas;*

270 wide—393 high.

The Saviour is standing in the centre of the print placing his right hand on a wound in his right side and raising his left towards St. Thomas, who standing on the right holds his right hand to his head; on the left is the Virgin with her hands clasped, and behind the Saviour is a throne with a canopy, the raised ends of which are supported by two angels, that on the right holds a sword, and that on the left a branch of lilies. No mark.

295 *Saint Simon;*

89 wide—178 high.

The Saint is directing his steps towards the left, holding a book in his right hand and a saw in the left. No mark.

296 *The incense bearer;*

119 wide—169 high.

A young woman holding a vessel of incense: the mark is in the lower part of the print. Copied from the figure of the foolish Virgin by Martin Schoengauer (Bartsch, No. 87,) with the vessel of incense instead of the lamp.

WENCESLAUS d'OLMUTZ.

297 *A Chimera;*

108 wide—127 high.

A fabulous animal, standing, directed towards the left; it has the head and right leg of an ass, but the left leg is that of a bird. In the upper part to the left, is inscribed, "Roma Capot Mundi," in the back ground also on the left, is the Castle of St. Angelo, and on the right, a tower, on both of these are inscriptions; near the bottom to the left, "JANVARII. 1496," and in the centre is the monogram.

298 *Saint Sebastian;*

38 wide—70 high.

Saint Sebastian, pierced with arrows and tied to a tree, with his head inclined towards the left; below towards the left, close to one of the Saint's feet is the monogram.

299 *Saint Barbara;*

54 wide—95 high.

Seen in three-quarter view, directing her steps towards the right, and holding an open book from which she appears to be reading, she wears a crown upon her head and on the right is a small tower. The monogram is in the centre, below.

300 *A woman supporting a shield;*
95 diameter, including the border.
She is quite naked and has a child at her breast, whom she supports with her right arm, and with her left is supporting a shield on which may be observed a lion's head reversed.

*** This print forms a portion of the set described by Bartsch. Nos. 42, 45.

MAIR.

301 *The lovers;*
136 wide—85 high.
A young man and woman standing on either side of a column against which they are leaning; she is on the left side and appears to be conversing with the man on the right, who has a chaplet on his head and whose long hair flows over his shoulders; the column runs between them from the top to the bottom of the print, in the centre of which, below, is the name.

MARTIN ZAGEL.

302 *A combat between two warriors;*
54 wide—72 high.
Two warriors fighting, one on the left, seen nearly from behind but whose face is in profile, is seizing the other with his right hand; the other on the left, with a large plume of three feathers, holds his sword down in his left hand. No mark.

JOHN DE CULMBACH.

303 *The crucifixion;*
72 wide—118 high.
Christ on the Cross, at the foot of which, on the left, is the Virgin, and on the right, Saint John holding a book in his right hand. The monogram is in the centre below.

MONOGRAM H S (No. 153).

304 *An assembly of warriors;*
144 wide—119 high.
Copy in a reverse direction from the print by Albert Durer (B. 88), the monogram is in the centre below.

MONOGRAM V C (No. 321).

305 *Baptism of Christ;*
142 wide—263 high.
The Saviour is seen standing nearly up to his knees in the water holding up both hands to Saint John, who, kneeling on a rock to the right, has his left hand over the Saviour's head and leans with his right upon a book. To the left is an angel holding Christ's garments, and in the centre above, the Almighty with the Holy Spirit beneath in the form of a dove; near the centre below, is the monogram.

MONOGRAM B M (No. 40).

306 *The descent from the Cross;*
158 wide—225 high.
The dead body of the Saviour is supported on the knees of the Virgin, who is seated at the foot of the Cross, the head is turned towards the left and is supported by St. John, who places his right hand on the right shoulder of the Saviour; on the left, kneels the Magdalen raising Christ's right hand to her lips, and behind her is another woman in the attitude of lamentation; a fourth female stands on the right, with her hands clasped before her. A town with rocks on each side occupies the background, and in the middle below are the letters B. M.

307 *The Virgin and infant Saviour;*
149 wide—171 high.
The Virgin is seated on a bank, having on her knees the infant Saviour, who raises his left hand towards his ear; the Virgin is towards the left side but looking to the right, and her head is surrounded by a double nimbus; in the centre below, is the monogram.

308 *The coronation of the Virgin;*
155 wide—203 high.
The Virgin is kneeling in the centre of the print with her hands together in an attitude of prayer. The Almighty sits on the left with His left hand on a globe, and the Saviour is on the right, in a similar position, holding a crown between them in their right hands over the head of the Virgin. The Holy Spirit in the form of a dove, surrounded by glory, is descending from above. Two angels are seen in the upper corner to the left, one playing on a harp, the other playing on a pipe; near the corner to the left, below, an angel holds the date "1505." No monogram, but has probably been cut off the impression from which this description is taken.

309 *St. John in the isle of Patmos;*
146 wide—215 high.
The Saint is sitting on some rocks in the centre of the print, writing on a scroll which lies on his knees. Before him to the right, stands an eagle, and above on the same side, is the Virgin with the child standing on a crescent surrounded by rays of glory. In the centre is a tree reaching to the top of the print, and in the centre below is the mark.

MARTIN SCHOENGAUER.

310 *Design for a monstrance;*
117 wide—435 high.
On the upper part is a full length figure of Christ holding the instruments of His Passion; on each side of the centre is an angel holding a lance, that on the left, has a sponge fixed on the point of his lance; the lower portion is formed of branches of ornamental foliage.

LUCAS VAN LEYDEN.

311 *The Saviour and the Virgin;*
181 wide—130 high.
Represented at half-length. The Saviour is on the left with his hands

crossed, and on his head is the crown of thorns; the Virgin is on the right, in a similar attitude, and behind them are two rocks extending to the top on the left. In the centre is a tree extending above the upper margin of the print, and beyond it, in the distance, is Mount Calvary with two crosses, the third being hidden by the rocks; in the corner to the right above, is the letter L. and the date 1522.

312 *The Saviour and the Virgin;*

113 wide—82 high.

Similar in treatment to the print last described, but the figures appear placed in the interior of a church or Gothic building; under an arch near the upper part on the right is the letter L.

313 *The lovers;*

136 wide—181 high.

A man and a woman sitting on a bench at the foot of a bed, he is on the left, with a cap on the side of his head, and having his right hand on the woman's breast. She is sitting in the centre quite naked, and is stealing money from the man's purse with her right hand, and with her left, giving it to a man who is standing on the left side of the print, and on this side is a buffoon looking up. At the head of the bed is a representation of Judith with the head of Holofernes. A figure of Death with an hour glass in his right hand and a spade in the other, is looking through a window on the right. *No mark.*

URSE GRAF.

314 *A frontispiece;*

191 wide—234 high.

Frontispiece to a book printed in the year 1498. To the left is a Pope seated on a throne receiving a book from a monk on his knees with several of his brethren. The subject is enclosed in a border, having at the bottom four circular cuts of Saints. On the canopy of the throne is the monogram; *engraved on wood.*

MONOGRAM W.H.

315 *A lusus naturæ;*

Representation of a monstrous infant born at Dammonville the 26th of October, 1551; a very singular piece, accompanied by explanatory text, in folio size. The monogram is upon a sprig of ornament to the right below; *engraved on wood.*

316 *Design for embroidery;*

255 wide—162 high.

Designs for embroidery, in white upon a black ground, composed of different compartments, figures, and arabesques. The monogram is towards the right above, in a crown supported by two grotesque figures; *engraved on wood.*

317 *Design for embroidery;*

255 wide—162 high.

A design of a similar description to that last described, but mingled with figures of men and chimerical animals, without monogram; *engraved on wood.*

ANTHONY OF WORMS.

318 *Death and the old man ;*

103 wide—137 high.

A naked man seated in a cavern, with Death standing near him. The monogram and date 1522 is on a stone in the lower part of the print to the right.

319 *Saint Anthony ;*

47 in diameter.

The Saint supports his cross on his left arm and has a book in his right hand ; near him to the right a young man is on his knees and displays a scroll on which is written (the letters reversed) " Ora pio me Sancte Andrea." The monogram is below near the feet of the saint.

MASTER OF THE CADUCEUS (JAMES BARBARY).

320 *Adoration of the Magi ;*

165 wide—229 high.

The Virgin is standing with the Saviour in her arms in an enclosed space to the right, and behind her is a female saint seen nearly in profile. In front, in the centre, one of the Magi kneels bare-headed, and looking up to the Saviour, who inclines towards him ; behind him stands another of the Magi, bare-headed, and immediately behind the first, is the third Magi, who has a hood over his head. On the left is seen the head of a man with a burning torch in his hand and close to the margin, a boy holding a basket in his right hand. The Caduceus is near the top of the print on the left.

321 *Cleopatra ;*

117 wide —181 high.

She is seated on some rocks in the centre of the print, with her head inclined towards the right, a serpent is seen in the rock just above her right shoulder; the background is composed of rocks which extend to the top of the print, and on the left is a large tree without leaves ; *no mark.*

322 *Pegasus ;*

215 wide—155 high.

The winged horse is flying towards the right of the print, with his head turned to the left; only the upper portions of his hind legs are seen. The Caduceus is near the top on the right.

323 *An emblematical subject ;*

130 wide—117 high.

A Centaur pursued by two cockatrices, one of which has fixed itself on his back. The mark is towards the left above.

324 *Saint Sebastian ;*

152 wide—212 high.

The Saint is seen to the knees and naked, with the exception of a cloth round the lower part of his figure. Both his hands are tied together above his head and attached to a tree behind him ; he is looking upward ; *no mark.*

THE MASTER OF THE CRAB.

325 *The Holy Family ;*

187 wide—256 high.

The Virgin is sitting on the left of the print, having on her knees the infant Saviour, who extends his left hand towards St. Anne, who seated on the right with a plate of fruit in her lap, holds up an apple in her right hand. On the right St. Joseph leaning with both arms on a column, is regarding an old man similarly placed on the opposite side of the print. In the centre above, appears the Almighty in the clouds, holding an orb in his left hand, and having beneath him the Holy Spirit in the form of a dove in a glory. In the clouds are six heads of Cherubim ; *no mark.*

326 *Christ before Pilate ;*

219 wide—270 high.

The Saviour seen to the knees is standing towards the left of the print, holding a long reed with both hands and inclining towards Pilate, who stands near the centre, having a sceptre in his left hand and holding up his robe with the other ; on the right close to the margin stands a man with a birch rod in his left hand. Behind the Saviour on the left is a man supporting his garment, and behind him are seen two heads of men. The background consists of a richly decorated building, through the open gate of which on the left, is seen a village ; *no mark.*

327 *The Man of Sorrows ;*

91 wide—133 high.

He is represented at half length placed towards the right side of the print. His hands are tied together and in the right he holds a reed. His head is surrounded by a glory ; below to the left is the monogram.

328 *Esther before Ahasuerus ;*

190 wide—257 high.

In the centre is Esther about to kneel before Ahasuerus who is seated on his throne to the right ; on the background are many figures. The train of the queen extends to the left margin of the print and is supported by a woman, a portion of whose figure only is seen ; *no mark.*

LUCAS KRUG.

329 *The Virgin and the infant Saviour ;*

108 wide—130 high.

The Virgin sitting at the foot of a tree, with her head turned towards the right, giving suck to the infant Christ, who is lying on her knees. In the background, through a ruined arch on the left, is a city. The monogram on a tablet is suspended from the branch of a tree near the upper part of the plate to the right.

330 *Martyrdom of St. Sebastian ;*

82 wide—126 high.

Saint Sebastian tied to a tree, at the foot of which on the left is a tablet with the monogram.

N. H. (Monogram 255.)

331 *Saint Catherine;*

79 wide—120 high.

She is represented at full length, standing in the centre of the print, with her head inclined towards the left, and having her right arm on the wheel, which stands on the left of the print; in her left hand is a sword. Below, on the right, is a tablet with the mark N. H., and above it the figures XXV.

332 *A Landscape;*

503 wide—341 high.

A large landscape with different groups of the Apostles; in the centre above, is "Divisio Apostolorum," and to the left on a stand, the monogram, above which is the date, 1522, *engraved on wood.*

S. (Monogram 288.)

*** Although the following described prints all bear the same monogram, they were probably executed by different hands; some of them from their apparent antiquity would appear to have been the work of an artist at the end of the fifteenth, or at the very commencement of the sixteenth century.

The Life of our Saviour;

70 wide—98 high—diameter of inner circle 60.

A set of 46 prints, each of which contains a circular subject enclosed in a border of the same form, and above and below are borders of foliage. In the centre of the circular border is the monogram S.

334 (1) *The Almighty and the Saviour crowning the Virgin.*

335 (2) *The Annunciation.*

336 (3) *The Visitation.*

337 (4) *The Angel appearing to the Shepherds.*

338 (5) *The Nativity, with Joseph and the Virgin adoring the infant Christ.*

339 (6) *The Adoration of the Shepherds.*

340 (7) *The offering of the Wise Men.*

341 (8) *The Virgin and Child adored by many Saints.*

342 (9) *The Presentation in the Temple.*

343 (10) *The Circumcision.*

344 (11) *The flight into Egypt.*

345 (12) *The infancy of our Lord, with Joseph on the right working as a carpenter.*

346 (13) *Christ disputing in the Temple.*

347 (14) *St. John baptising Christ.*

348 (15) *The Marriage at Cana.*

349 (16) *The Sermon on the Mount.*

350 (17) *The raising of Lazarus.*

351 (18) *The Temptation in the Wilderness.*

352 (19) *Mary Magdalen anointing Christ's feet.*

353 (20) *Christ's entry into Jerusalem.*
354 (21) *The Transfiguration.*
355 (22) *The last Supper.*
356 (23) *The Agony in the garden.*
357 (24) *Christ taken by the Jews.*
358 (25) *Christ brought before Pilate.*
359 (26) *Christ brought before Caiaphas.*
360 (27) *Christ brought before Herod.*
361 (28) *Pilate washing his hands.*
362 (29) *Christ presented to the people.*
363 (30) *Christ mocked.*
364 (31) *The scourging of Christ.*
365 (32) *Christ bearing his Cross.*
366 (33) *Christ attached to the Cross.*
367 (34) *The Crucifixion, with soldiers, &c., round the Cross.*
368 (35) *The Crucifixion, with the Virgin and St. John on the left.*
369 (36) *The Crucifixion, with a soldier presenting the sponge.*
370 (37) *The Crucifixion, with a soldier piercing the side of Christ.*
371 (38) *The Three Crosses.*
372 (39) *The taking down from the Cross.*
373 (40) *The entombment.*
374 (41) *The resurrection.*
375 (42) *The descent into Hell.*
376 (43) *The Ascension.*
377 (44) *The day of Pentecost.*
378 (45) *The resurrection of the just with Christ adored by the Virgin and Joseph.*
379 (46) *The Assumption of the Virgin.*

*** The above mentioned prints (Nos. 334 to 379) are described from impressions in the British Museum ; but Brulliot in his dictionary of monograms states that the set consists of 54 prints, and the eight following are here given upon his authority and with his numbers.

380 *Christ curing one possessed of Devils* (16).
381 *The division of the Apostles* (21).
382 *The Virgin of the Rosary appearing to a monk* (22).
383 *Christ crowned with thorns* (31).
384 *The Heart of the Saviour* (32).
385 *The Virgin with the dead body of Christ.*
386 *The Crucifixion.*
387 *The same subject differently treated.*

388 *Saint Barbara ;*

34 wide—120 high.

The Saint is standing in the centre of the print, holding the palm of martyrdom in her right hand and reading from a book which she holds on her left arm ; a castle is near the left side of the print, and below is the letter S. An ornamented scroll is above her head.

389 *The martyrdom of Saint Barbara ;*

38 diameter.

She is kneeling on the right side of the print, and the executioner seen from behind, is standing in the centre, holding the sheath in his right hand, and with his left drawing the sword ; in the centre below is the letter S. ; *a circular print.*

390 *Saint Catherine ;*

34 wide—92 high.

She is in the centre of the print, but apparently walking towards the right and is reading from a book that lies on her left hand ; with her right she supports a sword ; on the right is the prostrate figure of a king, and on the left, the wheel ; an ornamented scroll is above her head, and the monogram is below to the right.

391 *Martyrdom of Saint Catherine ;*

54 wide—82 high.

The Saint is kneeling near the centre of the print, turned towards the left and looking up to an angel, who, with his sword in his hand, is descending in a shower of hail. The wheel is on the left, and in the background on the right is a group of people ; above them near a tree is the letter S. The subject is enclosed in a square border of foliage.

392 *A Saint ;*

54 wide—82 high.

A female Saint (probably the Virgin) is kneeling on the left side of the print directed towards the right, a man on the right kneeling on an eminence above her is emptying a flask of ointment over her head ; behind are three figures, and above in the centre the Almighty looking down upon the scene : Below near the right is the letter S. Enclosed in a square border of foliage.

393 *The Saviour appearing to St. Gregory at Mass ;*

34 diameter.

The Saint seen from behind is kneeling in the centre of the print adoring the Saviour who appears to be rising from out of a tomb above him. The monogram is in the centre below.

394 *Saint Laurence ;*

83 wide—123 high.

He is standing in the centre of the print reading from a book which he holds in his left hand and having the other on a gridiron, above him are some angels in ornamental foliage which springs from a pillar on each side ; near the gridiron at bottom towards the left is the monogram, and beneath, in a margin enclosed in a border of two lines, " S. Laurentius ora pro nobis."

395 *Saint Peter;*

50 wide—72 high.

He is standing in the centre reading from a book supported by his left hand and holding a key in the other. There is a pillar on each side bounded by a border of fruit and foliage. Above his head is a representation of his martyrdom in a circle. The monogram is below near the right.

396 *A Saint;*

48 wide—79 high.

A Saint in armour standing in the centre of the print holding a small branch of a tree in his right hand, and supporting a large crucifix with the other. A Gothic arch of interlaced work is above his head, and the mark is on a stone to the left below. In a margin beneath, "S. ackatt ora pro nobis."

397 *Saint Sebastian;*

34 wide—60 high.

He is standing towards the left side of the print pierced by an arrow and with his left arm tied up to the branch of a tree, he is looking to the left. The mark is near the bottom to the left, near the Saint's right knee.

398 *The Assembly of Warriors;*

31 wide—50 high.

A group of seven soldiers, one of whom is on horseback to the left, while another on the right appears to be drawing his sword. This plate is arched above, and has a gothic ornament over the figures. The mark is near the centre above the soldiers.

399 *A Warrior;*

37 diameter.

A warrior on horseback proceeding to the right, on which side a man with a large shield behind him appears to be stopping the horse. Two lances are on the ground, and below near the right, the letter S.

400 *An emblematical subject;*

37 diameter.

A naked man with his left knee on a ball on which is the letter S with a female on each side of him holding a wreath above his head, to the left of whom he is raising his left arm. The females are encircled by a scroll on which is an inscription.

401 *Apollo and Venus;*

35 wide—63 high.

Apollo standing on the left, holds a cornucopia in his right hand, and Venus standing on the left supports her drapery in her left hand; between their shoulders is a lyre, and above them two cupids sitting on a wreath of foliage. The mark S is below to the left.

402 *The Virgin and infant Saviour;*

58 wide—92 high.

The Virgin and the infant Saviour on a crescent crowned by two angels, beneath a gothic arch. The letter S is below to the left.

403 *Saint Augustine;*

47 wide—79 high.

The Saint, seen at full length, holds in his right hand a cross, and in the other a heart. The mark is below to the left, and in a small margin beneath "St. Augustinus ora pro nobis."

404 *The lovers ;*

33 diameter.

A lady seated with a man lying on the ground, who wears a cap ornamented with three large feathers. The mark is at the bottom of the hill on which the man is lying.

405 *The wise men's offering, &c. ;*

107 wide—96 high.

A subject in three compartments, the largest of which is in the centre, and represents the offering of the wise men ; in the lower part of that on the left St. Catherine, and in the upper part the Annunciation, in a small circle ; Saint Barbara surrounded by angels occupies the compartment on the right. *Apparently copied from a tryptic.* No mark, but described by Brulliot as undoubtedly the work of this master.

FINIS.

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